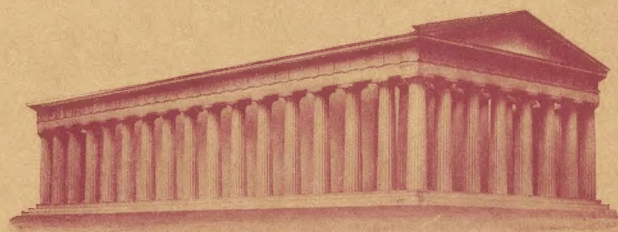


THE
EDINBURGH PARTHENON
AND
THE SCOTTISH NATIONAL GALLERY



AN APPEAL
TO THE SCOTTISH PEOPLE

BY
WILLIAM MITCHELL, S.S.C.





THE EDINBURGH PARTHENON
AND THE
SCOTTISH NATIONAL GALLERY

An Appeal

BY

WILLIAM MITCHELL, S.S.C.

(Edition de Luxe)



THE above pamphlet having special interest to Book Collectors and Connoisseurs, owing to its original issue by the Edinburgh Town Council, it is thought that it may be considered worthy of preservation in the light of general and artistic interest, and particularly as a specimen of a publication directly emanating from the ancient and picturesque capital of Scotland.

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Enquiries and Communications to be addressed :—

BERNARD QUARITCH, 11, GRAFTON STREET, LONDON, W.



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The National Monument

TO BE COMPLETED FOR

THE SCOTTISH NATIONAL GALLERY
ON THE MODEL OF THE PARTHENON



THE PARTHENON, ATHENS

AN APPEAL To the Scottish People

BY

WILLIAM MITCHELL, S.S.C.

PUBLISHED BY ADAM AND CHARLES BLACK - SOHO SQUARE - LONDON





THE EDINBURGH PARTHENON
AND
THE SCOTTISH NATIONAL GALLERY

FOREWORD

The passing of the "National Galleries of Scotland Bill" makes this pamphlet belated as regards its original intention of emphasizing the "Appeal" issued under the auspices of the Edinburgh Town Council; it is nevertheless hoped that while forming an interesting record of a project with great possibilities, it may also serve as a guide for a future occasion, when an accomplished result will justify those whose efforts are enshrined within the following pages.





THE CALTON HILL AND ITS CAPABILITIES:
THE NATIONAL MONUMENT (COMPLETED).
DESIGNED BY THE LATE J. DICK PEDDIE, ESQ., R.S.A.
IN 1890.

THE NATIONAL MONUMENT
TO BE COMPLETED FOR
THE SCOTTISH NATIONAL GALLERY
ON THE MODEL OF
THE PARTHENON AT ATHENS

AN APPEAL
TO THE SCOTTISH PEOPLE

BY
WILLIAM MITCHELL, S.S.C.

WITH SIX ILLUSTRATIONS IN COLOUR
AND PLANS

LONDON
ADAM AND CHARLES BLACK
1907



ISSUED BY
BERNARD QUARITCH, 11, GRAFTON STREET, LONDON, W.

EDITION DE LUXE

(Limited to Five Hundred Copies)

THIS special edition is dedicated to all who, recognising that "Art has no Nationality," will by advocacy, influence, or wealth, perpetuate the Parthenon as a symbol of Athenian Glory, and a Beacon of Light and Leading to the World.

WILLIAM MITCHELL, S.S.C.
SYDNEY HUMPHRIES.

COMMUNICATIONS TO BE ADDRESSED TO

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1, NEW COURT, LINCOLN'S INN, W.C., and 50, CORNHILL, E.C.
LONDON



*Dedication to the Ordinary Edition issued
December 1906.*

TO
THE PEOPLE OF SCOTLAND
AND
The Right Honourable the Lord Provost
and the Town Council
OF THE SCOTTISH CAPITAL
AS REPRESENTING THEM
THIS APPEAL
IS RESPECTFULLY ADDRESSED BY
THEIR FAITHFUL SERVANT
W. MITCHELL



COPY OF TOWN CLERK'S LETTER ISSUED
WITH THE APPEAL

CITY CHAMBERS, EDINBURGH,
27th November 1906.

Sir,

The National Monument on the Calton Hill.

I am instructed to send you the enclosed Pamphlet prepared by Mr. Mitchell, and in doing so I may explain that it was in the first instance submitted to the Lord Provost, Magistrates, and Council of the City of Edinburgh, who, recognising the importance of the subject (whatever view may be taken as to the proposals contained in it), agreed to assist in giving the pamphlet as wide a circulation as possible.

The completion of the National Monument on the Calton Hill, and the provision of a suitable building for the National Gallery of Scotland in Edinburgh, both of which are dealt with in the pamphlet, are of interest to the people of Scotland. The Corporation of Edinburgh, to whom the Calton Hill belongs, have expressed their readiness to give

a site on the Hill for the National Gallery, if the Government resolve upon placing it there. Mr. Mitchell deals with the subject of the funds which would be required, and the sources from which contributions might be expected. The Town Council, while not committing themselves to approval of Mr. Mitchell's views, invite your attention to the questions discussed in the pamphlet.

I am,

Yours faithfully,

A handwritten signature in cursive script, reading "Thomas Hunter". The signature is written in dark ink and is positioned above the printed name.

Town Clerk.

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A view of the Parthenon, and the Royal Arms of Scotland, appear on the cover.

*Plates 2 and 3 are reproduced by kind permission from "Greece."
Painted by JOHN FULLEYLOVE, R.I. . . . Described by the
Rev. J. A. M'CLYMONT, M.A., D.D. (A. & C. Black, London.)*

*Plates 4, 5, and 6 are from drawings by GEORGE
SHAW AITKEN, Esq., Architect, Edinburgh.*



DRAWINGS

(a) AMENDED SERIES

1. General Ground Plan of the Calton Hill, showing the proposed sites of the National Gallery and suggested Usher Hall in connection with the restored Parthenon.
2. General View of the Calton Hill and the proposed Buildings from the South.
3. General View of the Calton Hill and the proposed Buildings from the North.
4. Plan of the Ground Floor of the proposed National Galleries.
5. Plan of the Buildings on the level of the floor of the Parthenon.
6. Elevation of the proposed Buildings from the East.
7. National Monument and Subsidiary Buildings: View from the South-East.

(b) ORIGINAL SERIES

1. General Ground Plan of Calton Hill, showing proposed sites of National Gallery, Entrance Hall, and access by Electric Railway.
2. View of Calton Hill from the South, indicating elevations of proposed National Gallery, Entrance Hall, and access.
3. Ground Plan of proposed National Gallery ;
Upper Floor, with Great Hall, of proposed National Gallery.
4. South Elevation of completed Buildings ;
Section through Buildings, looking East.



PREFACE

THE Editors of this Reprint of the late "Appeal to the Scottish People," of which, by means of a pecuniary vote by the Corporation of Edinburgh, about 10,000 copies were distributed in Great Britain in December 1906, think it necessary to make the following explanations.

It was not until, on 1st June 1906, the Secretary for Scotland made public his intention to use the building at the south end of the Mound as the Scottish National Gallery, and the Royal Institution at the other end for the Exhibitions of the Royal Scottish Academy, that an opportunity occurred for urging the adoption of the Departmental Committee's Report in favour of providing an entirely new National Gallery.

The time available for appealing to the Scottish people on the subject proved too short to admit of a Parliamentary opposition being organised. The Scottish Secretary had persuaded the Royal Scottish Academy and the Royal Society of Edinburgh that it was hopeless to expect such a Grant from the British Exchequer for the erection of a new National Gallery

as had been recommended by the Departmental Committee, and these bodies having acquiesced in the temporary arrangements proposed by the Government, they were given effect to by the *National Galleries (Scotland) Act of December 1906*.

If such a Grant as Scotland was entitled to from the Exchequer had been voted or even suggested by the Government as within the range of practical politics, the amount required to complete the National Monument as the nucleus of a new National Gallery would have required only supplementary contributions from the public.

As it is, the claim of Scotland for the assistance of patriotic Scottish people in the reproduction of the Parthenon on the Calton Hill requires, in the absence of any Government Grant for the purpose, to be extended to the generous people of England, who will not forget that their own National Gallery has been provided for from Imperial Funds; and the fact that this appeal for the assistance of England is made in the bicentenary of the Union between England and Scotland encourages the hope that it will meet with a liberal response from English people.

But the reproduction of the Parthenon—the finest example of Greek architecture which the world contains—on the unrivalled site selected for it in the Scottish Capital will, it is hoped, appeal to all lovers of Art and Architecture, both at home and abroad, for liberal contributions.

The Editors are glad also to have this opportunity of explaining that the six sheets of Amended Plans appended to this Edition of the Appeal were prepared by Mr. Kerr after the circulation of the original Pamphlet and Plans. They cannot sufficiently express their gratitude to Mr. Kerr for having, as a labour of love, devoted so much skill and attention to the Plans, and for having made a perspective Drawing of the Parthenon and the adjoining group of buildings, which in any future scheme must form the basis of the successful handling of the Parthenon itself. The perspective Drawing has been photographed for this Edition.

Thanks are also due to Mr. J. M. Dick Peddie, Architect, Edinburgh, for having allowed the Editors to get made and prefixed to this Edition the reduced coloured plate from his late Father's fine Design of 1866 showing the capabilities of the Calton Hill.

To do justice to the Parthenon and the adjoining Galleries, of which it will form the dominating centre, and to embellish the Calton Hill so as to render it worthy of the buildings with which it is to be crowned, and of the British Empire, of which it will become the pride, will, it is estimated, require a sum of a million pounds sterling.

EDINBURGH, May 1, 1907.



THE SCOTTISH NATIONAL GALLERY.¹*

THE Report and Appendix issued two years ago in the shape of two Blue Books by Mr. Akers-Douglas's Committee are melancholy reading for a Scotsman. They show how the interests of Science and Art in Scotland, notwithstanding the distinction attained by our ancestors in both, have been starved and neglected by the British Treasury. The "Board of Manufactures," as it is still called, was established at the Union to administer what remained of "the Equivalent"—a fund of nearly £400,000 sterling found, on investigation, to be due to Scotland for being subjected nearly two hundred years ago to the taxation required in England to meet a national debt, of which Scotland was then free. It is not for edification to inquire too minutely into the application of a fund which, as Sir Walter Scott says, fettered our ancestors by "the golden chain of the Equivalent." Our concern is with what remains of that Equivalent, being an annuity of £2000 sterling, which, although Scottish property

* See Notes appended, pp. 33-39.

as clearly as the hard-earned savings invested by any Scotsman in British Consols, has been so manipulated in London as to appear in the guise of a generous grant voted annually to Scotland from the British Exchequer for the promotion of Science and Art in the northern kingdom. Stripped as it has been by Mr. Akers-Douglas's Committee of the mockery of an alms voted to Scotland on the same footing as the subsidies granted to English and Irish institutions for the promotion of Science and Art, the Scotsman can at least say of this £2000 annuity,

"Tis a poor thing, but mine own.

THE WORK OF THE BOARD OF MANUFACTURES.

Bad as has been the bureaucratic system which has posed for nearly two hundred years as the "Board of Manufactures" in Scotland, we must not forget, what as an old Edinburgh citizen I remember well, that to the savings made by this Board from its small annuity we owe the Royal Institution, over which the figure of our late beloved Queen has presided so long, at the foot of the Mound, the home for eighty years of the Royal Society of Edinburgh, and for a time in my youth the scene of annual exhibitions by the Royal Scottish Academy, which had an attraction for me never possessed by the exhibitions held since in the New Gallery to the south of the Royal Institution. That building also housed for years the fine collection of the Scottish Antiquarian Society, and it still holds a collection



THE PARTHENON FROM THE NORTHERN END
OF THE EASTERN PORTICO OF THE PROPYLEA.



of casts, which has enabled the Board of Manufactures to conduct there a national School of Art, of which—when not subjected to the thralldom of South Kensington—the Scottish people have reason to be proud. The savings made by the Board of Manufactures from our annuity have also contributed largely to the erection of the Galleries at the south end of the Mound, in which the Board has been able to collect a small but most interesting National Gallery of Paintings, and the Board, from the very poverty and pride which have always distinguished it, did what it could to foster and welcome the princely generosity of the late Mr. John Ritchie Findlay, to whom chiefly we owe the noble building in Queen Street, now housing the Scottish National Portrait Gallery and the Antiquarian Museum, as well as the Scottish Geographical Society, which has had such a short but distinguished career.

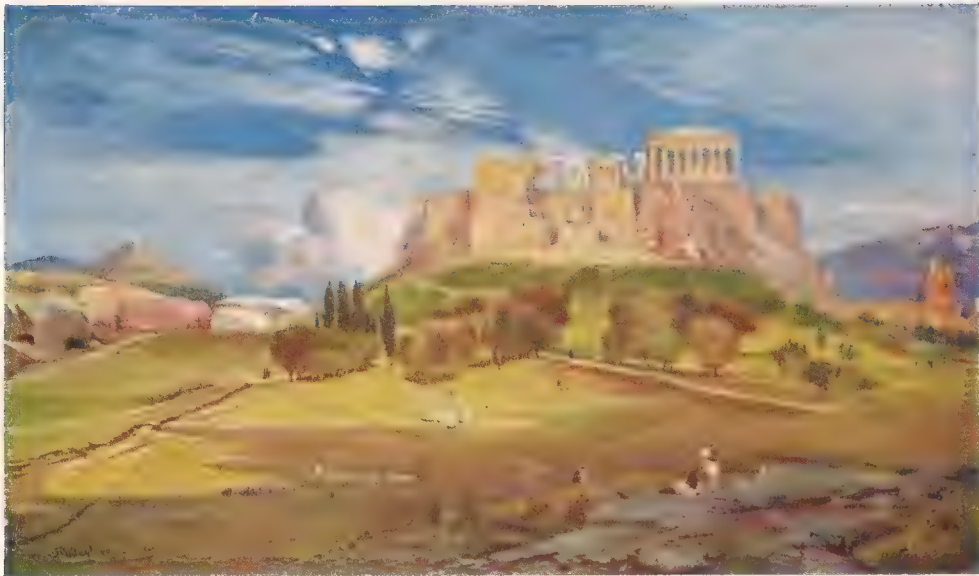
THE SCAPEGOAT OF GOVERNMENTS.

Considering the grudging spirit of the Treasury in London, which, following the line of least resistance, found scope for its parsimonious treatment of Scotland in the meek and quiet Board of Manufactures, that Board ill deserves the abuse to which it has been lately subjected. It is being made the scapegoat for a succession of Governments, which, whether Liberal or Conservative, have been uniformly unjust to Scotland. The object of this communication and what may follow is to awaken

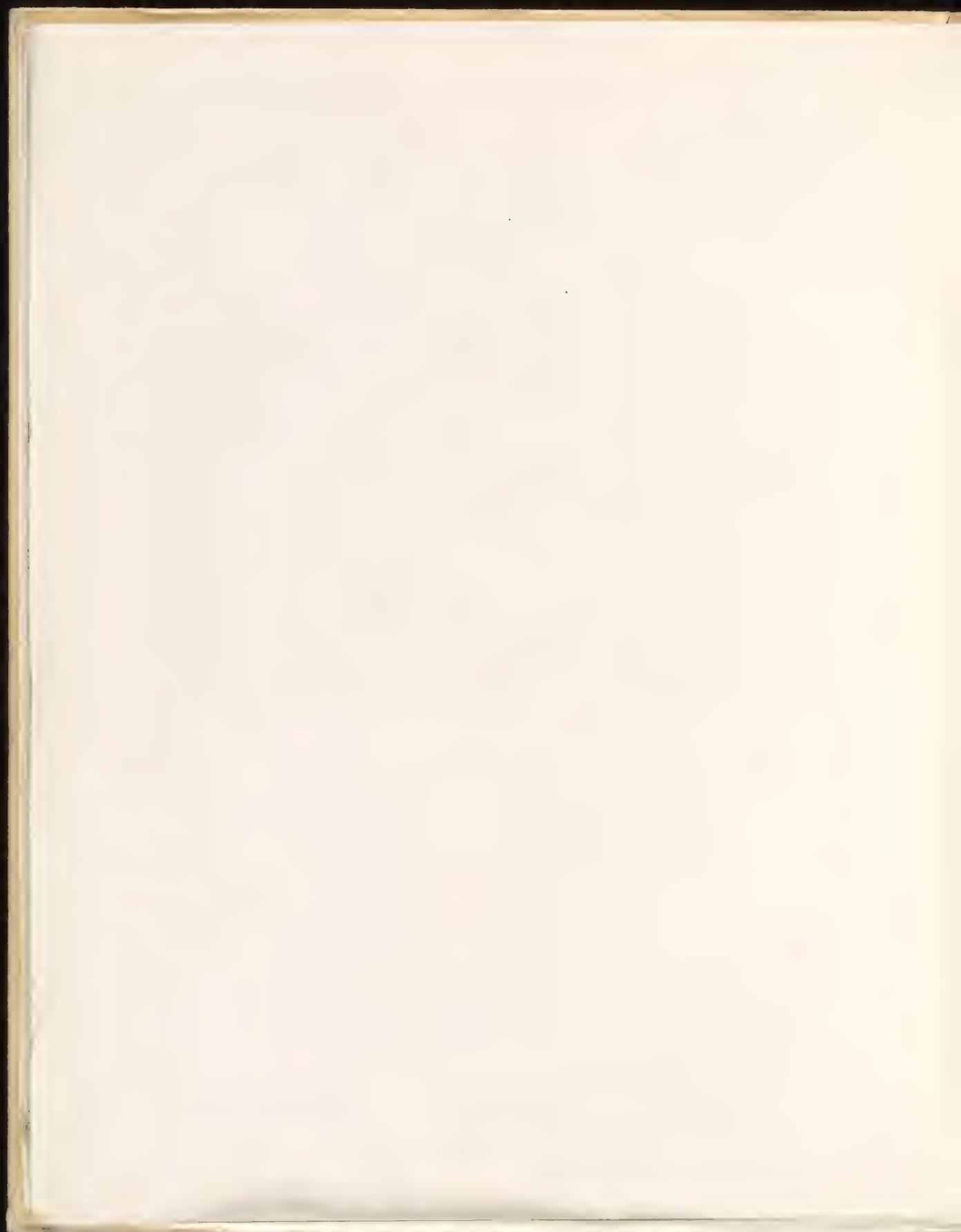
the Scottish people to the fact that their capital city is now acknowledged to be the gem of the British Empire, so "beautiful for situation" as to be "the joy of the whole earth." We possess, indeed, a goodly heritage, and the present opportunity of adding to its attractions, and redeeming the honour of Scotland, which was sacrificed last century upon the Calton Hill, is one which the Scottish people must not be allowed through ignorance to lose.

THE NATIONAL MONUMENT.

Consisting as yet of only the twelve Doric columns of fine Craigleith stone, which, owing to their classic grace, form such a beautiful feature of the Calton Hill, the National Monument was founded in 1822 during the visit of George IV., which turned some of the best heads among his Scottish subjects. The King was at Melville Castle when—as recorded on an inscription plate on the foundation stone—"To the glory of God, in honour of the King, for the good of the people, this Monument, the tribute of a grateful country to her gallant and illustrious sons, as a memorial of the past and incentive to the future heroism of the men of Scotland, was founded on the 27th day of August 1822, and in the third year of the glorious reign of George IV., under his immediate auspices, and in commemoration of his most gracious and welcome visit to his ancient capital, and the palace of his royal ancestors"; the Dukes of Atholl



THE WESTERN END OF THE ACROPOLIS
SEEN FROM BELOW THE PNYX.



and Montrose, the Earls of Rosebery, Hopetoun, and Elgin, Viscount Melville, and Lord Lynedoch "officiating as commissioners by the special appointment of His August Majesty, the patron of the undertaking—the celebrated Parthenon of Athens being the model of the edifice."² The Subscription List and Letters and the last Minute Book of the Trustees for the proposed monument are in the keeping of the Grand Lodge of Freemasons in Scotland, and it is hoped that the plans and drawings of the monument may yet be recovered. The only sublunary object of the monument with which one can feel much sympathy at the present day is "the good of the people," and for that the patient people of Scotland have waited eighty-four years, until at last there is an opportunity of reaping the fruits of the large sums³ which were raised and expended by their "forebears" on what, if now completed, will be a reproduction of the Parthenon—"in its own class undoubtedly the most beautiful building in the world."⁴ Having had the opportunity last spring of inspecting the ruins of the Parthenon, which dignify the Acropolis of Athens, I am able to testify not only to the grandeur of its remains, but also to the fact that our good town of Edinburgh need not fear comparison with the renowned capital of Greece. I have approached both cities from the sea, and was surprised, I confess, to find the view of Modern Athens, rising from the Forth towards the Castle on the right, and the Calton on the left, backed by the lion of Arthur Seat and the Salisbury Crag, and the ranges of the

Braids and of the Pentlands, blue in the distance, infinitely more picturesque than the Ancient City. One good reason is that the latter, being about five miles from the harbour of the Piræus, cannot be seen from the sea. Only the upper part of the Acropolis is visible, and it is dwarfed by the lofty but unpicturesque hills which bound it on both sides.

THE ACROPOLIS AND THE CALTON HILL.

The Acropolis, however, commands a magnificent view of Athens and the surrounding hills, with peeps of blue sea between them, but even the prospect from the Acropolis is not to be compared with that from the Calton Hill, for, "far around our city, old and new, there stretches a panorama which combines in its magnificent expanse the richest elements of the sublime and beautiful, while the city itself is opulent, beyond all parallel, in the attractions of the picturesque."⁵ It is a remarkable fact that there is a considerable similarity between the Acropolis and the Calton Hill. Regarded from the south, the High School of Edinburgh occupies much the same position on the south-eastern slope of the Calton Hill as the Theatre of Dionysus does below the Acropolis; but I saw nothing of the same kind in Athens so beautiful as our High School, and it is one of the most astounding ideas which the question of a site for the National Gallery has evoked that Hamilton's incomparable specimen of Greek architecture should be perverted into a Gallery. Our Scottish architects of last

century were men of lofty and refined conceptions. Playfair, if he had had any choice in the site of the Royal Institution, would never have placed a Greek temple at the foot of the Mound; and he would have redeemed nobly his involuntary mistake by reproducing the Parthenon on the Calton Hill, where it will occupy, when finished, a position corresponding to that of its prototype on the Acropolis. I may have another opportunity of giving the reasons which induce me to hope that the National Monument will be completed for our National Gallery, but in the meantime I would ask all who are interested in a question so important for both British Art and Empire, to visit first the Museum in Chambers Street, which contains at its west end a small model of the Acropolis and one of the Parthenon, one thirty-fifth of the size of the original, and then, if possible, on a clear day, to study the site and the pillars on the Calton Hill, which, it is to be hoped, will be employed in the reproduction of that glorious building.

The wooden model in the Edinburgh Museum of Science and Art was the gift of Mr. Peter Sclater, sculptor in Edinburgh, or his representatives, in the year 1870. He lived to be an old man, and it is probable that his model, which is of wood, and six feet long, was made in connection with the erection of the National Monument on the Calton Hill in

1822. Another model, larger in size and more artistic, I saw the other day in the large room in the British Museum, which contains the Elgin Marbles. It represents the Parthenon as it appeared after the Venetian bombardment in 1687.

A DISGRACE TO SCOTLAND.

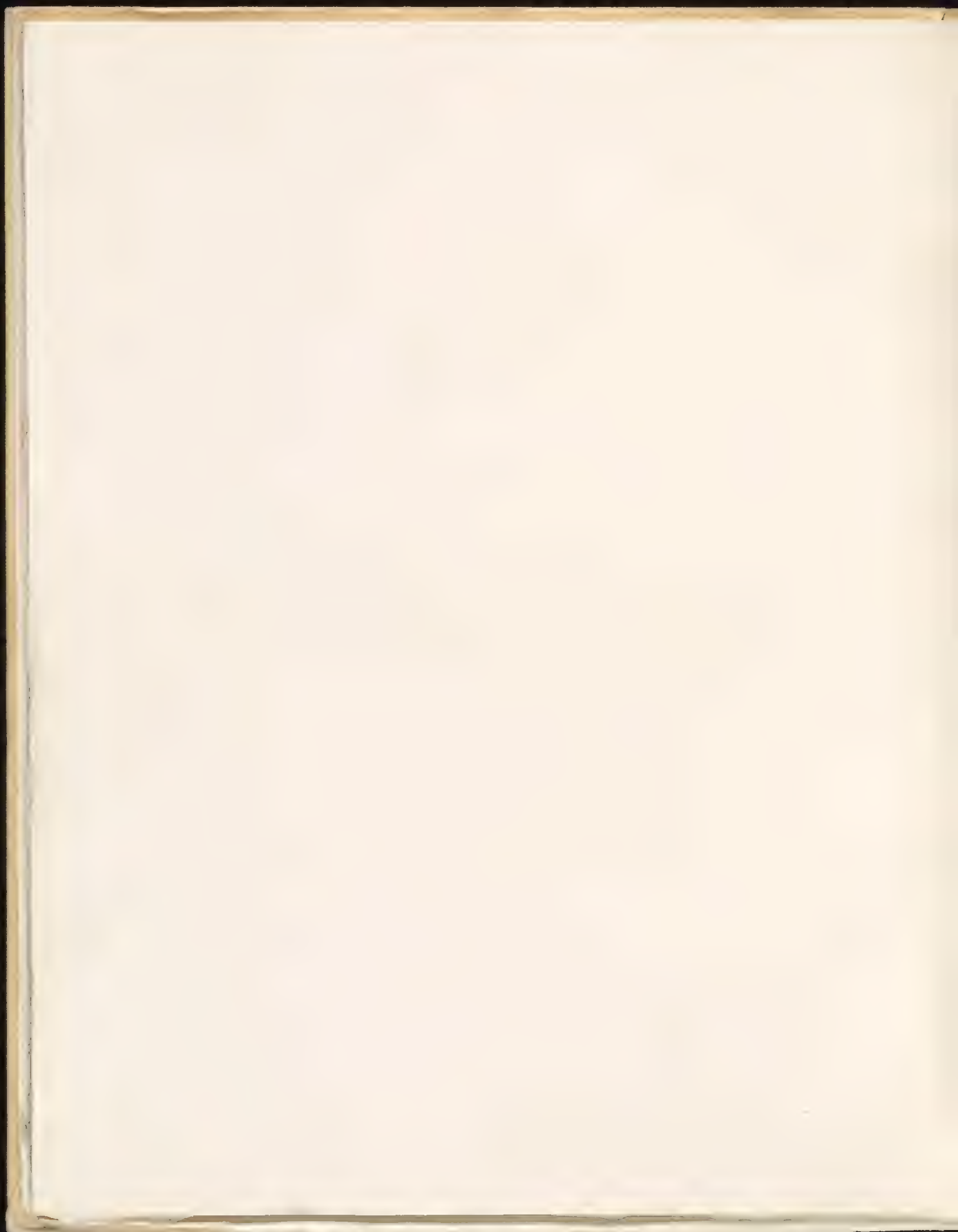
The collection of marbles made in Greece by Thomas Bruce, seventh Earl of Elgin, which he brought home and sold to the British Museum, goes far to explain the savage satire of Lord Byron in *The Curse of Minerva*. Although quite unjust in its treatment of Lord Elgin, and repented of by Lord Byron, by whom it was written in 1811, but never published, it appeared in the first edition of his poems published in 1828, some years after his death. In that edition, asterisks are substituted for Lord Elgin's name, but it is now to be found at full length in the cheap editions of Byron's poems. Minerva addresses her auditor thus:

Survey this vacant violated fane,
Recount the relics torn that yet remain :
These Cecrops placed, this Pericles adorn'd,
That Adrian rear'd when drooping Science mourn'd.
What more I owe let gratitude attest—
Know, Alaric and Elgin did the rest.

She ceased awhile, and thus I dared reply,
To soothe the vengeance kindling in her eye :
"Daughter of Jove ! in Britain's injured name,
A true-born Briton may the deed disclaim.
Frown not on England ; England owns him not :
Athena, no ! thy plunderer was a Scot. . . ."



THE NATIONAL MONUMENT
AS IT IS.



Scotland then comes in for Minerva's wrath, being called

A land of meanness, sophistry, and mist.

The attack thus made on Lord Elgin and his country is emphasised by the following note in the cheap editions of Byron's poems: "His lordship's name and that of one who no longer bears it are carved conspicuously on the Parthenon; above, in a part not far distant, are the torn remnants of the basso relievos, destroyed in a vain attempt to remove them."

The somewhat fulsome inscription on the foundation stone of the National Monument contrasts sadly with the abandonment of the building so soon as the twelve columns, each said to have cost £1000, had been erected, and it was found that the funds subscribed in Scotland were exhausted. With King George the Fourth, the patron of the undertaking, Scotland when out of sight was out of mind, and our country has been left ever since to bear the disgrace. Only on Saturday last, when taking an Indian officer, lately married to a niece of mine, to see the Castle, I came upon a group of English visitors standing beside Mons Meg and looking towards the Calton Hill. One of them asked their conductor—whom I knew as a Macer of the Court of Session—"What are these pillars on the Hill?"—to which he made the too common reply, "That is our National Monument of pride and poverty, for we have never been able to finish it." The first contributor towards the completion of the monument, a

generous and cultured Englishman, called this too truly "a contemptible fiasco."

AN INSULT TO OUR FRENCH NEIGHBOURS.

The object of the Monument—to commemorate the victories and the "heroism of the men of Scotland" over the French nation—our ancient allies and now our friendly neighbours—is inconsistent with the *entente cordiale* which happily subsists between Great Britain and France. So much is this felt to be the case that, in the beautiful book upon Edinburgh lately published by Miss Rosaline Masson, which contains a fine water-colour drawing of the National Monument, the gifted authoress wisely abstains from any notice of it; but it is difficult for a Scotsman to reply without a blush to the question which is naturally asked by every French visitor who sees the remarkable group of columns on the Calton Hill. All these shameful memories would be wiped out by completing the National Monument for the Scottish National Gallery. The reasons given above may be regarded as merely sentimental, but every Scotsman knows what a noble part sentiment has played in the history of his country, and it will be a happy day for our countrymen, both at home and abroad, when these shameful memories are extinguished by reproducing the Parthenon of Athens to serve on the Calton Hill as the National Gallery of Scotland.

The Parthenon, the noblest temple in Greece,

was devoted to the worship of Athena or Minerva, but it is interesting to know that the northern wing of the Propylæa (which formed the magnificent entrance to the Parthenon), begun in 437 B.C., and famous in antiquity as the greatest production of civil architecture in Athens, was originally used as a great picture gallery.

THE PRACTICAL REASONS

which induce me to hope that the National Monument will be completed for our National Gallery may now be shortly stated.

After a most careful and searching inquiry, the distinguished Parliamentary Committee, presided over by Mr. Akers-Douglas, reported unanimously on 10th August 1903 as follows:—

“(115)—Two proposals have been made to us, first, that the exhibitions of the Academy should be held in the Royal Institution, the whole of the National Gallery building being devoted to the National Gallery collection; and, second, that the whole National Gallery building should be handed over to the Academy, and a new National Gallery built.

“(116)—We have no hesitation in rejecting the first proposal. It would involve the removal of the Royal Society and of the Board from a building entirely suited to their purposes, and the provision of new accommodation elsewhere. It would leave the national collection of pictures on a site which

we do not consider suitable. It is in the smokiest part of Edinburgh, and the passage of the trains beneath keeps up a vibration most injurious to pictures permanently exposed to its influence. The whole National Gallery building, even if the rooms now occupied by the Royal Scottish Academy were surrendered, would not be more than sufficient for the proper display of the existing national collection; while from the nature of the site and of the architecture no addition could be conveniently made. The building is therefore unsuited for the housing of a permanent collection to which additions are looked for through a long course of years.

“(118)—Having asserted the need for a new National Gallery, we feel bound to indicate the sources from which the money should come for its construction. It has already been pointed out that the Board of Manufactures, out of savings from the annuity under the Treaty of Union, built the Royal Institution at a cost of £47,000, contributed £20,000 towards the cost of building the National Gallery, and has expended out of its capital on these buildings and the National Portrait Gallery large sums. In London and Dublin the expenses for buildings and for extensions of buildings for the national collections have been defrayed from the public Exchequer; and Scotland might quite fairly claim that her new National Gallery should be built out of public money exclusively. Still we are prepared to suggest that, in the event of our other recommendations as regards the National

Gallery being adopted, a sum of £20,000 might be advanced from the accumulated capital of the Board of Manufactures towards the construction of the new Gallery, the rest of the cost to be borne by the Exchequer. We have no doubt that the Town Council of Edinburgh would be as generous towards providing a site for the new National Gallery as they were fifty years ago towards that of the existing one."

These recommendations have been quoted because of the weight they are entitled to, and because Blue Books are not popular reading. But copies of the Committee's Report and the voluminous evidence which it took can be got from Messrs. Oliver & Boyd for 1s. 5½d., and they are well worth the money.

SITES FOR NEW GALLERY SUGGESTED.

The choice of a site for the new National Gallery was left to the public, and various suggestions were made from various sources—some of them sufficiently ridiculous. That of the High School I have characterised as "astounding." The Calton Hill was the subject of suggestions ranging from the Calton Jail to the Municipal Observatory, and one witness proposed seriously to the Committee, that the Royal Institution should be carted away from the Mound and rebuilt on the top of the Hill. But I had not heard of the National Monument being completed, and having spent the first three months of this year in the Far East, I could not enter into the discussions

at home. I felt, however, so much indignation when I read the proposal made on 1st June last by the Scottish Secretary, to a deputation from the Royal Society, that this venerable body should be turned out of the Royal Institution Rooms, which it had occupied for eighty years, and that our fine national collection of paintings should be left in the southern galleries on the Mound, which had been condemned by the Committee as unfit for them, while the Royal Institution, wholly built and maintained by purely Scottish money, and therefore the property of the Scottish people, was to be given up for the exhibitions of the Royal Scottish Academy, that I brought the question before the Cockburn Association, of which I have been the Honorary Secretary since its formation in 1875, suggesting, in writing, that "an opportunity seems to present itself for enlisting the Scottish people in a project which would give the Royal Society fixity of tenure by providing a National Gallery on the Calton Hill. The completion of the National Monument would no doubt be a costly undertaking, but it is well known that the result of an accounting between the British Exchequer and Scotland would leave the latter largely its creditor, even if the National Monument were now completed by the Government. Access for the necessary materials could be easily got by means of a short funicular railway from Waterloo Place, which would serve afterwards as an entrance to the National Gallery and the Calton Hill; and the pride and poverty of our countrymen would



THE NATIONAL MONUMENT
AS IT MAY BE.



cease to be commemorated by the National Monument." The meeting of the Council of the Cockburn Association held in June to consider this suggestion was attended by only four or five of its members, the rest being on holiday, and its consideration was postponed until a larger meeting could be held.

In my Notes of travel in the East, which were printed for private circulation, I added to what I had written in the course of my tour the following postscript: "Returning home after visiting three famous cities—Damascus, most ancient of all; Jerusalem, 'beautiful for situation, the joy of the whole earth'; and Athens,⁶ now renewing many of her pristine charms—I feel proud and thankful that 'Edina, Scotia's darling seat,' need not fear comparison with any city in the world. Her citizens having rescued their High School from the rash hands which threatened that incomparable specimen of Grecian architecture, some of them are beginning to think that the time has come for completing the National Monument—so long the national disgrace—the Parthenon at Athens being at last reproduced as a National Gallery for Scotland. Not only Scotland, but the whole British Empire should embrace gladly the present opportunity for an object so worthy. Provided with an improved access, the Calton Hill, now so shamefully neglected, is capable of being made not less attractive than the Acropolis of Athens."

My book—*The Eastern Holiday of a Septuagenarian*—having fallen into the hands of Mr. Sydney Humphries, Kidderminster, he wrote to me in terms so enthusiastic about the proposed reproduction of the Parthenon upon the Calton Hill, that I felt my hands greatly strengthened. Among remarks displaying much taste and culture, Mr. Humphries wrote: "It occurs to me that, if carried out as it should be, the Parthenon would draw thousands of sight-seers, if not hundreds of thousands, to Edinburgh; so, if unable to sufficiently appeal to Scotland from an artistic point of view, there is little chance of failure if you can convince Edinburgh in particular, and Scotland especially, that the Parthenon when completed will be a better paying commercial investment than even the Forth Bridge; for, excepting the cost of maintenance, the whole of the results will be profit to all concerned in the influx of tourists and visitors."

A FIRST SUBSCRIPTION TOWARDS THE SCHEME.

As an earnest of his support, Mr. Humphries wrote to me on 20th July authorising me to make whatever use of his letter I might desire in my own discretion, and undertaking to subscribe £5:5s. per annum for twenty years, with the understanding that ninety-nine other subscribers will give the same amount for a similar term, and he enclosed his cheque for £5:5s. to be applied in any manner I might think most likely to further the object we both have

at heart. Quite unexpectedly, the National Galleries (Scotland) Bill was set down for second reading on 28th July. This Bill does not disclose the intentions of the Government with reference to the Royal Institution and the National Gallery, but merely provides for these buildings and the National Portrait Gallery in Queen Street being placed under the management of a new Board of Trustees, seven in number, nominated by the Secretary for Scotland; for the extinction of the Board of Manufactures, established in 1726, by which Board the Royal Institution was built, and let for the last eighty years—the western wing at least—to the Royal Society; and for the funds hitherto vested in and paid to the Board of Manufactures—being the remnant of the “Equivalent” allowed to Scotland in the Treaty of Union—being paid to the new trustees. It appeared to me not only a harsh, but an unnecessary step to evict the Royal Society from the premises it has worthily occupied for eighty years, if a more suitable building can be found elsewhere for the National Gallery.

MEMORANDUM FOR MEMBERS OF PARLIAMENT.

In order to explain to the House of Commons my view of the situation, I, having added £5:5s. to Mr. Humphries' donation, prepared at once a Memorandum with reference to the National Galleries Bill, a print of which was placed in the hands of every M.P. the morning before the second reading

of the Bill. This Memorandum, to which a letter of mine to a Scottish M.P. and Mr. Humphries' letters were appended, concluded as follows: "The people of Scotland have never had an opportunity of considering the immense benefits, not only to Scottish but to National Art, that may be expected from the erection of a Gallery, not only reproducing the grandest specimen of Greek architecture which the world contains, but affording ample room on the ground floor, lit from the sides, for sculpture, and on the upper floor, lit from the roof, for paintings, as well as accommodation for Art students, in a panorama so grand as to be an art education in itself. To leave our splendid collection of paintings in a gallery which, on account of the vibration from the railway and its dust and smoke, has proved very detrimental, and to evict the Royal Society of Edinburgh from the home it has occupied for eighty years, is a proposal unworthy of a Liberal Government, which it is hoped may be abandoned like the proposal made some years ago to abolish Scotland's oldest University." I attended on 28th July the debate on the Bill, which, after a long discussion, was read a second time, on the understanding that it is not to be sent to a Committee until after Parliament meets for an autumn session on 23rd October. The debate turned chiefly on the composition of the proposed Board of Trustees, to whom the management of the Galleries is to be entrusted—some of the Scottish M.P.s being in favour of a more representative Board, and others in favour of one nomi-

nated by the Scottish Secretary. Sir John Batty Tuke, on behalf of the Royal Society, contended that it ought to be provided with funds to obtain other premises before being dispossessed of its present premises in the Royal Institution, and there was some indication of negotiations with that view having taken place between the Society and the Scottish Secretary.

AN APPEAL TO SCOTLAND.

In my whole course of action in this matter—for which perhaps some apology is due by a humble individual like myself—I have exercised a right which I conceive to be that of every Scotsman. The Royal Institution entirely, and the Galleries to a large amount, have been erected and maintained from purely Scottish funds, and to that extent they belong to the Scottish people. They surely, therefore, are entitled to some voice in dealing with their own property. It is probable, as was stated in my Memorandum, that many Scottish people were, and still are, ignorant of the arrangements sprung upon us so lately by the Scottish Secretary, which are directly contrary in many important matters to the recommendations made, after the most careful inquiry and consideration, by Mr. Akers-Douglas's Committee. It is to the people of Scotland, therefore, that I now appeal.

I beg, in conclusion, to submit respectfully the following suggestions:—

1. That the Bill be amended by reserving to the Board of Manufactures, established shortly after the Union, not only the "Equivalent" annuity of £2000 thereby secured by the Scottish people, but the amount saved by the Board from that annuity. The present amount of the Board's capital is £36,481, invested in heritable bonds and Government securities, as stated in paragraph 45 of the Report by Mr. Akers-Douglas's Committee. The Board should be further authorised to apply these funds and any Government grants, donations, and legacies⁷ which it may receive for the purpose in the completion of the National Monument on the model of the Parthenon, to serve as the Scottish National Gallery. By thus ear-marking these funds, which belong to Scotland, an end will be put to the system under which Scotland has suffered so much in the past, and the Institutions for the promotion of Science and Art in Scotland will fall to be duly supported by the British Exchequer in the same way as similar Institutions in London and Dublin.

2. That the Bill be further amended by vesting the public buildings in question and collections of pictures, sculpture, and antiquities contained in them in the Corporation of Edinburgh, the capital of Scotland, with power to manage the same by a Committee of Science and Art, consisting of members of the Corporation and such representatives of Science and Art in Scotland as may be co-opted by the Corporation for the purpose.⁸



VIEW OF THE CALTON HILL FROM THE SOUTH-EAST
SHOWING THE NATIONAL MONUMENT AS
COMPLETED FOR THE SCOTTISH NATIONAL GALLERY.



HOW THE MONEY IS TO BE FOUND.

The funds thus remaining vested in the Board of Manufactures, with the addition of such Government grants, donations, and legacies as the Board may receive for the purpose will, I have no doubt, prove ample for the completion of the National Monument on the model of the Parthenon as a National Gallery for Scotland.⁹ The Board will thus be enabled to comply at once with the urgent recommendation of Mr. Akers-Douglas's Committee "that steps be immediately taken by the Board towards the acquisition of a site" (one of the finest sites in the world is free and enclosed on the Calton Hill) "and the commencement of the construction of a new National Gallery." In the meantime, the Galleries and the National School of Art, as well as the Royal Institution, can be used as hitherto by their present occupants, who will be entitled to free premises, maintained by the British Exchequer and subsidised in the same way as similar Institutions in London and Dublin.

But the first object will be to provide a better access to the Hill by carrying a funicular railway from the foot of the steep steps in Waterloo Place up to the west end of the National Monument, and to light the Hill by electricity. The improvement of the finest and most neglected site in Edinburgh is, to my mind, not the least of the advantages which the city will gain from these municipal reforms.¹⁰



NOTES.

(1) The three articles, now reprinted in the form of a pamphlet with illustrations, appeared in the *Edinburgh Evening News* of 4th, 10th, and 13th August 1906. It seemed to Mr. Mitchell, from what was said by Sir J. Batty Tuke, as representing the Royal Society of Edinburgh, and by the Scottish Secretary, during the debate on the second reading of the National Galleries (Scotland) Bill, that there was some risk of the Government and the Society becoming committed to an arrangement for providing the Society with new premises, which would have interfered with the erection of a new building for the Scottish National Gallery. These articles were therefore written during the holiday season to obviate this risk, and they are now reprinted for gratuitous circulation by the Corporation of Edinburgh among the Scottish people and all others having interest or influence.

(2) **SPEECH of the DUKE OF HAMILTON, as GRAND MASTER MASON of SCOTLAND, at the laying of the Foundation Stone of the National Monument on 27th August 1822.**

“ A memorable day in which we are engaged in laying the foundation of an edifice similar to one raised at Athens in the pure age of Grecian refinement. Long has that Grecian edifice been the object of universal admiration, and until now had survived the vicissitudes of fortune and arrested even the unhallowed hands of barbarian conquerors. Worthy is it of Scotsmen to imitate such a model. The sons of Caledonia, warlike in themselves, have ever possessed the patriotic valour of the Ancient Greeks. Having rivalled them in the field, let them now emulate their eminence in the Arts ; and let this Monument, consecrated to perpetuate the gallant deeds of their brethren who have fought and bled

in their Country's cause, be worthy to become the model of Scottish taste."—*Historical Account of the Visit of King George IV. to Scotland in 1822*, page 265 (Oliver & Boyd, 3rd Edition, 1822).

The Duke of Hamilton's speech seems to have been prophetic. For eighty years the twelve columns on the Calton Hill have perpetuated the gallant deeds of our ancestors. When completed as the Scottish National Gallery, the National Monument will become the model of Scottish taste.

(3) The subscriptions for the National Monument amounted, according to the List, to about £16,800. The subscribers included almost every Scottish nobleman, and many Scottish folk both at home and abroad, besides other sympathisers like the Duke of Wellington. It is interesting to note that Francis Jeffrey and Henry Cockburn, both then at the bar, each contributed a hundred guineas. The subscribers were incorporated by Act of Parliament.

(4) The Parthenon is so described in Fergusson's *History of Architecture* (1903), vol. i. p. 253. He adds that "for intellectual beauty, for perfection of proportion, for beauty of detail, and for the exquisite perception of the highest and most recondite principles of art ever applied to architecture, it stands utterly and entirely alone and unrivalled, the glory of Greece, and a reproach to the rest of the world."

In Fulleylove's *Greece* (A. & C. Black, London, 1906, p. 152), the Rev. Dr. M'Clymont refers thus to the building: "Of all the architectural monuments of the Periclean age, the Parthenon is by far the grandest, producing a wonderful impression of strength, dignity, and grace. There is a charm in the subtle harmony of its proportions, quite apart from the rich decoration of frieze and pediment."

(5) *Old and New Edinburgh*, by James Grant, vol. ii. p. 107.

(6) "One of the most hopeful features in the life of modern Greece is to be found in the frequency with which her sons, who have succeeded abroad, devote their wealth to the founding of educational and philanthropical institutions at Athens and elsewhere. They are rewarded with the proud name of 'national benefactors,' which is as much prized in democratic Greece as titles of nobility in Great Britain. One of the most

recent of such benefactions is that of M. Averof (of Alexandria), who has restored the Stadium at a cost of a million and a half of francs (£60,000), fitting it up with seats of marble from the quarries of Pentelicus (as Herodes Atticus did in the second century A.D.), to accommodate upwards of 50,000 people" (Fulleylove's *Greece*, p. 216).

(7) The late Mr. Peter Miller, who resided at Dalmeny Lodge, Craiglockhart, by his trust disposition and settlement, bequeathed, in certain events, £2000 to the Trustees under the Act of 30th July 1822, entitled "An Act to incorporate the Contributors for the erection of a National Monument in Scotland, and to commemorate the naval and military victories obtained during the late war," and the subsequent Act of 11 and 12 Victoria, cap. 23, "to be applied by the Trustees under the said Acts towards the completion of the National Monument on the Calton Hill, Edinburgh, that being a building in which I have long taken a deep interest, and I make this provision in the hope of encouraging a movement towards its completion."

The legacy is subject to the liferent use of two unmarried ladies, and Mr. John Smart, S.S.C., as Agent of Mr. Miller's Trustees, wrote to the *Scotsman* on 22nd February 1901 (when there was a movement in favour of the completion of the Monument in memory of Queen Victoria) that he had no doubt the legacy would be ultimately available.

The Trustees under the above Acts are all dead, except the Lord Provost and Sheriff of Edinburgh, who are Trustees *ex officio*, and will, no doubt, on receiving the legacy, take care that the bequest and the public-spirited testator are duly commemorated in the building.

It may be added that, as stated in *Oliver and Boyd's Almanac* for 1877, page 845, the Conservators of the National Monument are the Lord Provost and Magistrates of Edinburgh.

(8) These suggestions have been confirmed in Mr. Mitchell's mind by visits which he has since paid to the Art Galleries of Dundee, Aberdeen, Glasgow, and Stirling, where Art is flourishing greatly as the result of municipal management and private benefactions. It was proposed in the National Galleries (Scotland) Bill, that the Edinburgh Galleries should be vested in the Board of Works, and that their management should be transferred from the Board of Manufactures to a Board of seven Trustees to be nominated for five years by the Secretary for Scotland. These are matters of detail for

consideration in Committee, but the differences of opinion expressed during the debate on the second reading of the Bill would probably be reconciled if the management of the Galleries were placed in the hands of three or four members of the Town Council of Edinburgh nominated by the Council, and an equal number of gentlemen nominated from time to time by the Secretary for Scotland.

(9) In proposing that the whole funds forming the remnant of the "Equivalent," which belong to the people of Scotland, should be devoted to the completion of the National Monument on the Calton Hill so as to form a Scottish National Gallery, it may be assumed that the people of Scotland generally will embrace thankfully the opportunity now presented of removing the disgrace which has so long attached to their country of having begun and failed to complete a National Monument so proud in its object and so grand in the design of the edifice. Its completion for our National Gallery is sure, however, to meet with objections. Those of architects may be refuted by pointing to the fact that the most famous of their profession in Scotland during last century began successfully the reproduction of the Parthenon upon the Calton Hill, and that the skill of his successors may be trusted to complete it. The height of the Parthenon from floor level to the roof at the inner sides of the cella walls was 47 feet, and to the under ridge of the roof 52½ feet. The length of the temple inside was 146 feet and its breadth 64 feet, and although this space will be doubled by dividing it into two stories, it may be objected, in the interests of Art, that it would not afford sufficient room for expansion. Drawings are being prepared by a competent architect to indicate the lineal wall-space which the cella and its entrance corridor would afford. This space would not be less than that of both Galleries at the south end of the Mound. If the Scottish School of Sculpture, which an effort to fill gradually the friezes and pediments of our Scottish Parthenon would naturally develop, should demand in time a separate Statue Gallery, a fine site could be found for it on the Hill. But Mr. Mitchell may be allowed to quote an opinion of his own formed after his first visit to the great Uffizi and Pitti Galleries of Florence in 1892, and recorded in "A Spring Holiday in Italy," which on his return he wrote under a *nom de plume* for the *Scots Magazine* :

"As it took me from 10.30 A.M. to 4 P.M. to make even a cursory inspection of the statues, paintings ancient and

modern, and (as interesting as anything) the original sketches with which these great galleries are filled, no reasonable reader will expect me to attempt a description of them. I am inclined to think that many of these galleries are much too large, and that they would accomplish more good if they were broken up and their works of art were scattered through the world. If municipalities were allowed to devote a little of their corporate funds towards the purchase of art treasures, each town might form the embryo of a local gallery, which would diffuse a taste for art much more widely than is at present possible. Of course, I would not propose to displace altogether the galleries of Rome, Florence, and other Italian centres of art; but if, for example, Florence were to content itself with the pictures in the *Tribuna*, which are the finest in the whole Uffizi Gallery, it would still form an attraction to all lovers of art, and they would not leave the Florentine galleries—as most people do—tired mentally and physically, and with a very confused recollection of what they have seen.”

If the proposed new Scottish National Gallery shall fulfil what is conceived to be its true purpose, those entrusted with its management will aim at making it the depositary of only the best examples of painting and sculpture which a gallery so noble in site and architecture may be expected to attract. Second to these, there will remain at the disposal of the managers of the Gallery works of art which, placed permanently or temporarily in local centres within Scotland providing accommodation to receive them, may be expected throughout the country to kindle the spark of artistic genius which experience has proved to be often latent in the most unlikely quarters. The principle on which it is hoped our Scottish National Gallery will in future be conducted may thus illustrate the Scriptural truth, “There is that scattereth and yet increaseth,” and only gems of art should be allowed to occupy the splendid casket to be placed upon the Calton Hill.

(10) The following Notes are by Mr. Mitchell's correspondent at Kidderminster, and should help us to see ourselves as others see us:—

- (a) Nature has provided in the Calton Hill a site equal in position and general aspect to the Acropolis.
- (b) The Master Architects of the finest period of architecture designed the Parthenon as the most suitable form of building for the position, *ergo*, the Parthenon, and the Parthenon only, is the most suitable crown for the

Calton Hill; and whatever time may elapse until the work is achieved, the site should be reserved for the period of enlightenment.

- (c) It is hard to say what obstacles would have been put in the way of historical research if such buildings as the Parthenon had not come down to us to give practical indication of the artistic perfection arrived at in ancient times. It is not too much to say that, in its style, the Parthenon represents the "last word," and that any attempt at remodelling or modification would be an unforgivable step backward; *ergo*, if, in all points, the Parthenon does not represent the most suitable form of building for the National Gallery, it is little enough to ask the small sacrifice of convenience, or even suitability, for the sake of perpetuating the tradition of a period to which the world, the artistic world especially, owes so much.
- (d) From the point of view of the sight-seer, the objection of its remoteness may appear to be valid, but "what is lightly gained is lightly prized," and with the memory of the distances and difficulties one has to overcome to see the sights of the world, it is not too much to say that the difficulty of access presents one of the first features for its recommendation.
- (e) If the National Gallery is to be looked upon as a means of providing suitable models for the art student, and the Gallery itself and its surroundings are to be considered with a first view to the requirements of the student, then the fact of a certain difficulty of access is to be approved. A little imagination will picture the student and connoisseur, far from the madding crowd, at full liberty to indulge in the dreams a capacity for which appears essential for the production of anything exceptional; the natural emulation which refuses to admit the super-excellence of the ancient masters can well be fostered and developed by the happy combination of the natural surroundings, the suggestion of the artistic atmosphere in the building itself, and the absolute detachment from the modern whirl, social and commercial, to which it is conceivable the fine susceptibilities of the ancients would have succumbed, to the loss to the present day of the many admirable works of art for the production of which the times and environment were so indispensable.

It is not too much to dream of that, if a School of Sculpture could be combined with the National Gallery, the uniqueness of the situation, and the sometimes unaccountable attraction that makes a certain place a centre and resort when there is apparently little reason for it, might make of the Edinburgh School the means of attracting to Edinburgh a concourse of pilgrims whose presence at least could not fail to be congenial to the proud inhabitants of a city which, by some freak of position, configuration, or perhaps tradition, has not yet ruined its desirability as a residential city by the introduction of factories which, unless carefully controlled, might well spoil the amenity of its position.

The authorities of the principality of Monte Carlo have exhausted all the resources of modern civilisation to make the Casino and its approaches as convenient to its patrons as human ingenuity and forethought could devise. It is not surely too much to imagine that, with a similar arrangement of lifts, gradation of broad, easy steps and promenades, herbaceous gardens, statues and fountains, Edinburgh could in its turn provide a world's point of attraction which could not fail by contrast to redound to the credit of the national character.

Lastly.—Edinburgh has a golden opportunity. Nature has given her the site; she requires a National Gallery; she has the requisite city pride; she has the opportunity of justifying the efforts of those in 1822, who must have faced even greater difficulties than the present in the carrying out of a high ideal; she has her chance of redeeming the past and ensuring the high opinion of posterity. The question now is—

“WHAT WILL SHE DO WITH IT?”



Facsimile Letter from D. SCOTT MONCRIEFF, Esq., W.S.

24 GEORGE SQUARE,
EDINBURGH.

14th Nov. 1906

Dear W. Mitchell,

I very heartily thank
you for your letter of yesterday,
accompanying your *Book of
Travels* and your pamphlet
about the Calton. The former
I will peruse with interest
& return with care. The latter
I have read with very deep
sympathy. The Calton Hill is
a natural disgrace and I
will gladly contribute hand-
somely towards the completion
of the monument there.

I must honestly confess
however that I am not in
favour of having the National
Gallery pictures housed there,
and that for ^{the} sole & simple &
selfish reason that I can see
them better where they are
than I could ^{ever hope to do} were they removed
to the hill. I pay very frequent
visits to the Gallery and often
meet my friends there, - (12
o'clock on Mondays is my time)
which I could not do elsewhere.

I am so interested
however in your pamphlet
that I would fain see the
monument completed, and a
bright idea has just occurred.
Next year there are to be great
demonstrations to celebrate the
two hundredth anniversary of
the Union between us and our
ancient enemies, - surely one of
the most blissful compacts that
was ever vouchsafed by God to
man, - and why not complete
the National Monument in
commemoration of that great
event? What though England
may have ^{annually} cheated us of two
thousand or two hundred thousand

founds, she has given us the
blessing of peace, left us our
Church and our law, and pro-
moted our countrymen to all
her highest posts of honour. I
have not in my veins one
drop of English blood and yet I
love & honour England only next
to my own dear native country -
The great Union of 1707 I regard
as the prophetic whisper of a
scheme under which the whole
civilised world will eventually
join hands and ^{nations will live with} ~~unite~~ one another
no more in blood shed but in the
rivalry of noble deeds.

Ever yours truly
N. Scott Moncrieff

COPY LETTER BY COMMITTEE OF SUBSCRIBERS
TO THE NATIONAL MONUMENT SOLICITING
CONTRIBUTIONS, DATED 24TH JANUARY 1822.

EDINBURGH, 24th January 1822.

THE undersigned, being the Sub-Committee appointed by a General Committee of Subscribers at Edinburgh, for carrying into execution the design of erecting a National Monument in Scotland in Commemoration of the Triumphs of the late War by Sea and Land, venture to address you on the subject of the undertaking.

It was then unanimously resolved to restore the *PARTHENON OF ATHENS* on the Calton Hill, provided funds commensurate to the undertaking could by any means be procured; and it is with a view to the promotion of this object that we make the present application to you, trusting that your approved taste and public spirit will plead our apology for the liberty we have taken.

We are fully aware of the absurdity of soliciting the wealthy in one country, in the general case, to come forward in support of the embellishment of another; or of expecting that the natives of Scotland even, in remote situations or distant hemispheres, can feel the same interest in the Structures of its Metropolis which is experienced by those who are daily witnessing its progress. But there are several reasons which induce us to hope that the restoration of the Parthenon, on the site where it is proposed that it shall be placed, will not be looked upon with indifference by persons of taste in any part of the island; and that, instead of being regarded as a mere local object, with which Scotchmen only are concerned, it will be looked upon as a splendid addition to the architectural riches of the empire, in which all its inhabitants are interested.

It has been ascertained from the estimates of architects of eminence in this city, that a Facsimile of the Parthenon could be erected on the Calton Hill for £42,000 sterling. The vicinity of the finest stone quarries, where columns of any dimensions, and of the purest colour, can be procured at a comparatively trifling expense, is the reason of its being possible to complete so beautiful an edifice for so very moderate a sum of money; and this sum, though much beyond what the Committee can look forward to from the unassisted resources of Scotland, is within the bounds of reasonable expectation, if the assistance of England and of the Colonies is taken into consideration.—And this assistance, so often and so generously afforded on other occasions, we confidently anticipate in support of the present object.

We need not remind you, that the Parthenon was built at a period when the arts of sculpture and architecture had attained their highest exaltation; and that it was formed under the direction of men of the greatest taste which the age of Pericles could produce. It is equally well known to you that this edifice has stood the test of public admiration for above 2000 years, and that it is still regarded as unique, both in the perfection of its design and the delicacy of its execution.

It is a matter, however, of very serious regret to the lovers of the arts in every part of the world, that this structure, the most perfect which human genius ever conceived,

is not only already in a very dilapidated state, but is placed in a situation where its existence is liable to the utmost danger, in consequence of the political conflicts by which it is surrounded. Not only is it at the mercy of ignorant barbarians, totally incapable of appreciating its value, but its situation on the Citadel of Athens, and on a military station of much importance, renders it liable to the still greater danger of being destroyed in the course of the conflicts of which that country is already the theatre. From this cause it has already suffered many serious injuries, and there is every reason to fear that the first struggles of Grecian freedom may be followed by the entire destruction of the monuments of that which is past.

The restoration of the Parthenon, therefore, in a situation capable of displaying its beauties, and among a people qualified to appreciate its excellence, is an object of importance, not merely to the citizens of this Metropolis, but to the lovers of the arts in every part of the world.

There is little hope, however, that if the present opportunity be suffered to escape, any other occasion will ever occur when this object can be accomplished. From the great expense attending the conveyance of stone to London, it is impossible to expect that columns of the requisite dimensions will ever be attempted in the Metropolis; and if they were, the expense of the undertaking would there be at least ten times what would be here incurred.

On the other hand, it fortunately happens, that the sums already subscribed for the National Monument of Scotland have placed at the disposal of the Committee a considerable proportion of the money requisite for completing such an undertaking in this city. The subscriptions and funds already obtained amount to upwards of £20,000, without including the sums which may be expected from the Colonies, of which none have yet had an opportunity of coming forward; excepting Bombay, from which £1000, and the Isle of France, from which about £200 have been received. With the aid of some assistance from England, therefore, the measure may be considered as certain of success. Nature, too, has here offered a situation better adapted than any other in the island for the destined object, and furnished in the utmost abundance all the materials necessary for its completion. The freestone in the vicinity of Edinburgh is equal in texture and durability to the marble of *Pentelicus*, of which the Parthenon was formed; and the Calton Hill is, in the opinion of those who have visited both, a finer situation for the display of the peculiar beauties of the Grecian Temple than even the Acropolis, which its able authors selected as peculiarly adapted for that purpose. Nor is it a consideration of little moment, that the rapid extension of buildings both public and private, in this city during the last thirty years, has given birth to a class of stone-masons capable, as the recent structures which they have raised demonstrate, of executing the most delicate sculpture which a faithful imitation of the Grecian original would require.

It cannot have escaped your observation, that the formation of public taste in the fine arts depends principally on the *habitual* study of the best models which have been formed by the genius of former times, and that it is owing to the advantages which their local situation gives them in this respect, that the modern Italians are indebted for their acknowledged superiority over other nations to whom they are obviously inferior in every other particular.

Of every other species of architecture, however, great and splendid examples are to be found in this island: Of the Doric Temple no model yet exists to form the taste of

the people, or rouse the emulation of our architects. This therefore renders it the more desirable that the present occasion, never likely to recur, should not be lost, of realizing in this island the most perfect model of that style which the world has yet seen, and of spreading over our whole people that warm conception of its beauty which has hitherto been confined to artists who have studied its proportions, or travellers who have explored its remains.

By doing this, we give the greatest impulse to the *National Genius*, and are laying the surest foundation for our own future eminence in the arts of *original design*; conferring thereby the same incalculable benefits upon the architects of this island which the restoration of Virgil and Homer did to the literature of modern Europe, and affording them the means of making the same rapid progress in original design, which Raphael and Michael Angelo did from the study of Grecian sculpture.

And in this belief the Committee are confirmed by observing the signal success with which similar restorations, even when partially attempted only, have been attended, particularly in the Brandenburg Gate of Berlin, the New Exchange at Paris, the Churches of St. Pancras in the Fields and Marybone in London, and the Monument in St. Andrew's Square in Edinburgh.

In the preceding observations, no allusion has been made to the great advantages which the restoration of the Parthenon would confer upon this city, because that is a matter in which persons at a distance are not likely to take much interest. It may not be unworthy of notice, however, that the buildings with which the Calton Hill is in the course of being surrounded are in an elegant style of Grecian architecture, and that the approaches to it are finer than even those which led to the Athenian Temple. And we trust that a measure which is calculated, at a moderate expense, to confer a distinction upon a *City* of this island which belongs to no metropolis on the continent of Europe, is not likely to be a matter of unconcern to British subjects in any part of the world.

If we are not much deceived in our hopes of the public support to this undertaking, we expect to be able to commence the work in the course of the ensuing summer; and the promised visit of his Majesty to this city affords an opportunity for laying the foundation-stone under the best auspices, and with the most reasonable hopes of success. This renders it the more desirable that such support as the Committee are to receive should be communicated as soon as possible in the course of the ensuing spring.

We shall feel much honoured by receiving your support to this undertaking, and have only to add, that Subscriptions are received by ARCHIBALD CAMPBELL, Esq., Waterloo Place, London, and MICHAEL LINNING, Esq., Hill Street, Secretaries; MESSRS. THOMAS COUTTS AND COMPANY, Bankers, Strand; and SIR WILLIAM FORBES AND COMPANY, the General Treasurers at Edinburgh.—We have the honour to be, Your most obedient Servants,

(Signed)	D. MILNE.	J. BORTHWICK.
	H. COCKBURN.	JAMES SIMPSON.
	H. W. WILLIAMS.	ARCHD. ALISON.
	J. HAY.	

ROLLO.



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FROM SCLATER'S MODEL OF THE PARTHENON
(ROYAL SCOTTISH MUSEUM)

AMENDED SERIES OF DRAWINGS

BY

HENRY F. KERR, A.R.I.B.A.

ILLUSTRATIVE OF THE

PROPOSED COMPLETION OF THE NATIONAL MONUMENT
FOR THE SCOTTISH NATIONAL GALLERY

LIST

1. General Ground Plan of the Calton Hill, showing the proposed sites of the National Gallery and suggested Usher Hall in connection with the restored Parthenon.
2. General View of the Calton Hill and the proposed Buildings from the South.
3. General View of the Calton Hill and the proposed Buildings from the North.
4. Plan of the Ground Floor of the proposed National Galleries.
5. Plan of the Buildings on the level of the floor of the Parthenon.
6. Elevation of the proposed Buildings from the East.
7. National Monument and Subsidiary Buildings : View from the South-East.

EXPLANATORY NOTES

MR. MITCHELL has to explain that the drawings prepared to illustrate his scheme have been departed from, and a new scheme prepared by Mr. Kerr has, with Mr. Mitchell's entire approval, been substituted.

It may be mentioned that the proposed Railway or Tramway from a special entrance and up the Hill to the new buildings is not shown on the amended drawings, but an alternative scheme of tramway uniting with the present lines in Waterloo Place, and approaching the top of the Hill by the present Carriage Drive.

The present entrance for foot-passengers to the Hill it is proposed to improve by providing a dignified Portico and regrading the steps. The upper series of steps and road running at right angles towards the Nelson Monument would also be regraded to make the approach easier for visitors to the Hill.

On the South Terrace are shown several projecting bays at points from which fine views are obtained. Other improvements on the Hill are also suggested.

The Entrance to the Parthenon at Athens is from the east; so the Entrance to the Edinburgh Parthenon is from the same quarter.

The South Terrace and the Carriage Drive unite at the eastern end of the Hill, and lead to a great circular *Place*. Immediately in front is the grand flight of steps leading up to the Gallery Floor, level with the proposed Usher Hall, on the left; the Detached Gallery on the right; and the Entrance or Eastern Gallery in front; and rising high above is the great Eastern Portico of the Parthenon (as seen in Drawing No. VI. and in Perspective Sketch No. VII.), dominating the whole.

It is to be hoped that the Corporation, as custodiers of the late Mr. Usher's donation for a Hall for Music, will approve of £50,000, or thereby, being laid out in the erection of the Hall shown at the south-eastern angle of the Parthenon. This building, if erected by the Corporation from Mr. Usher's donation, will be called the Usher Hall. The plan provides sitting accommodation for 1000 persons, and an orchestra of 100 performers. A statue will, no doubt, be provided from the city funds to commemorate the generous donor of the Hall. Its walls will be available for paintings, and the sister arts of Painting and Music will add mutually to the attractions of the Calton Hill.

On Drawing No. IV. is shown the series of Galleries which, owing to the great slope of the Hill towards the east and north, the architect has been able to provide

without any interference with the external appearance of the Parthenon. The Hall and the Detached Gallery at the north-east corner are specially designed to form a pleasing and picturesque group, uniting the greater central building to the sloping lines of the Hill.

The exterior of the Parthenon would be an accurate reproduction of the exterior of that building at Athens, and the subsidiary buildings would be mainly a reproduction of the orders and details of the Erechtheum, which is the building nearest to the Parthenon on the Acropolis.

The Parthenon, or Hall of Honour, is approached by the Great Staircase, or by elevators from the level of the lower Galleries. This Hall will be lighted from above, and might be reserved for the best examples of painting and statuary which the Scottish nation has or may hereafter acquire.

The lineal hanging space provided in these Galleries is as under :—

	LINEAL FEET	
1. The Parthenon, or Hall of Honour	330	
2. The Usher Hall	380	
3. The South Gallery (60 feet \times 30 feet)	170	
4. The East Gallery (140 feet \times 40 feet)	185	
5. The Scottish Historical Galleries (295 feet \times 30 feet)	750	LINEAL FEET
		1815

. The double Galleries on the Mound have lineal hanging space of 1178 lineal feet.

Further accommodation is shown—

6. The Eight side-lighted Cabinet Picture Rooms	290	
7. The North Gallery (80 feet \times 40 feet)	180	
8. The two Central Rooms	256	
		726
		2541
9. The Detached Gallery at north-east angle		115
		2656
TOTAL		2656

It will therefore be evident that there is possibility of ample extension upon the Calton Hill without interference with the exterior of the Parthenon.

It will be noted that access is provided to the Great Colonnade of the Parthenon from which, and the surrounding terraces, magnificent views are to be had. There are also three other points at each of which a Portico is provided for purposes of shelter and prospect.

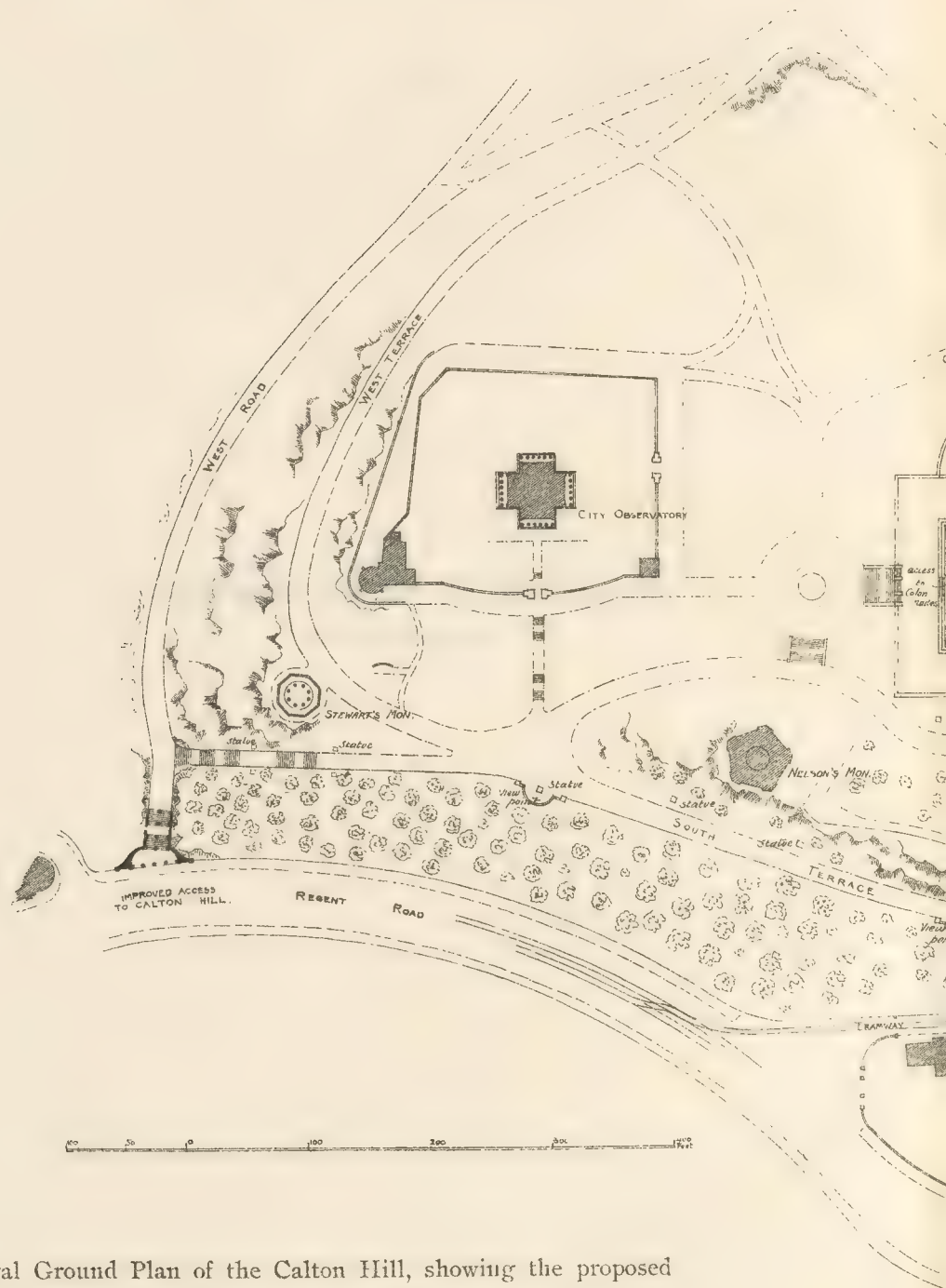
W. M.

N.B.—The original plans illustrative of Mr. Mitchell's scheme are appended.

AMENDED SERIES OF DRAWINGS

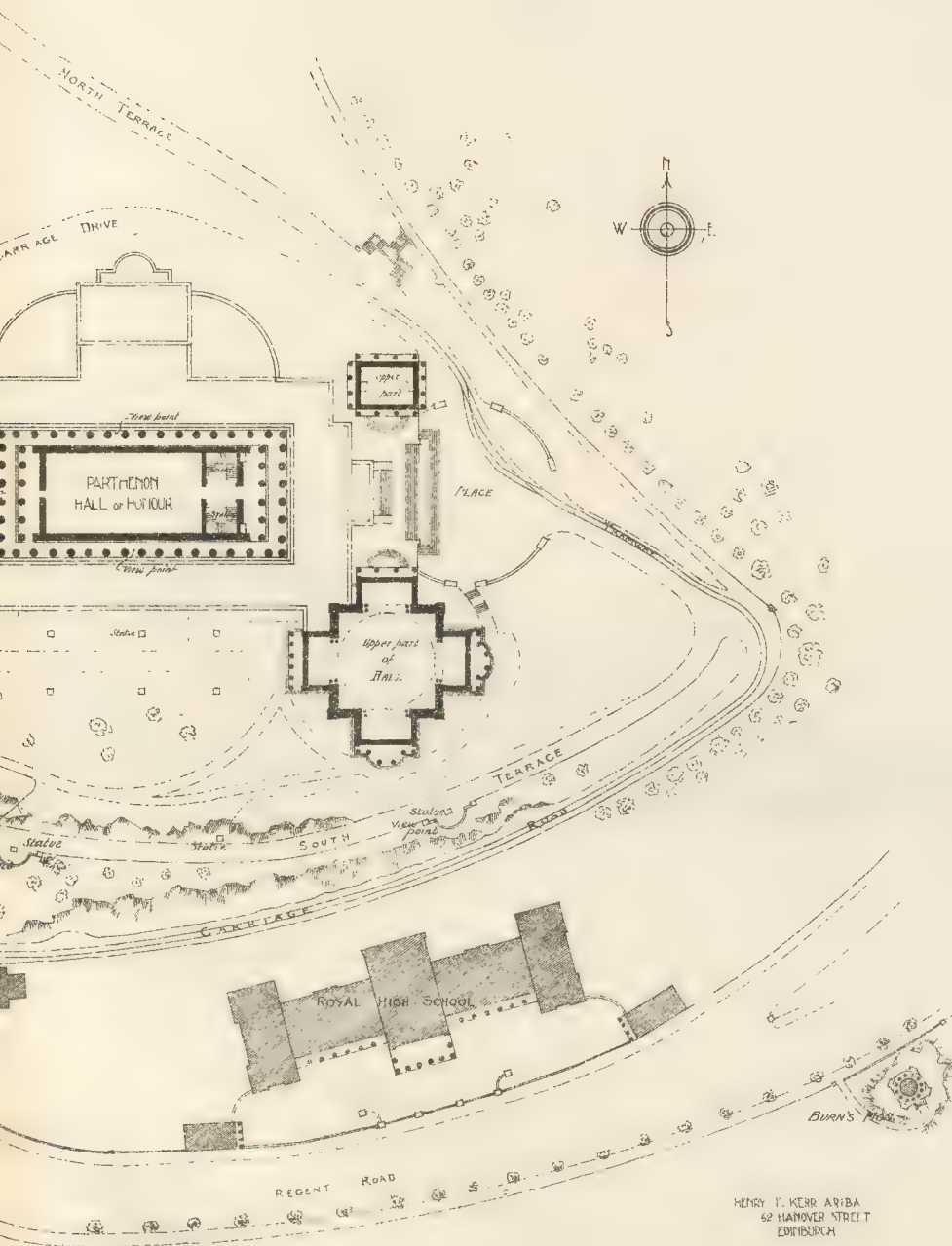
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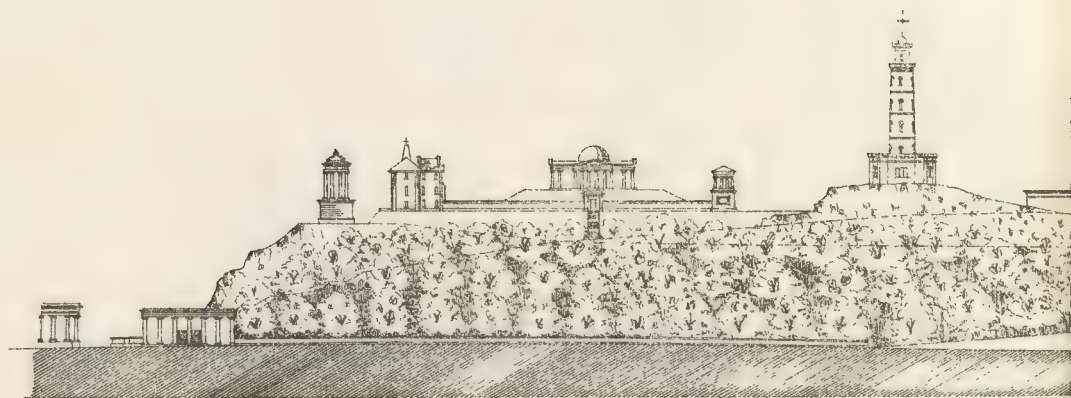
General Ground Plan of the Calton Hill, showing the proposed sites of the National Gallery in connection with the restored Parthenon.

DRAWING No. I.



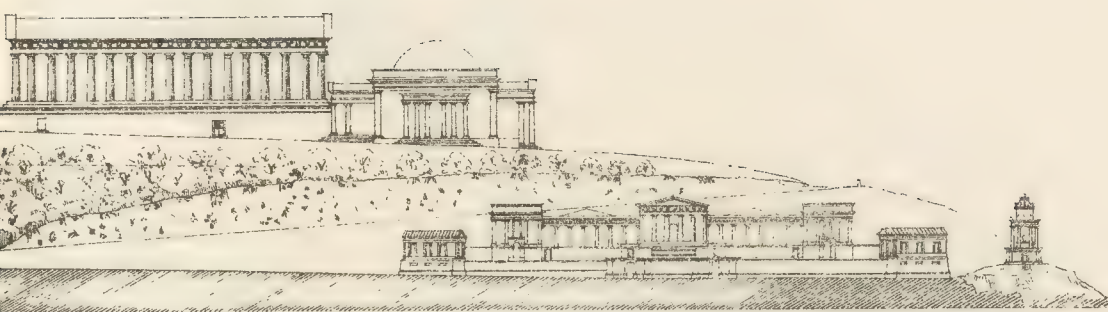






General view of the C
proposed Buildings

DRAWING No. II.

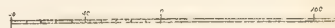


HENRY F. MORRIS
62 HANOVER STREET
EDINBURGH

Calton Hill and the
from the South.

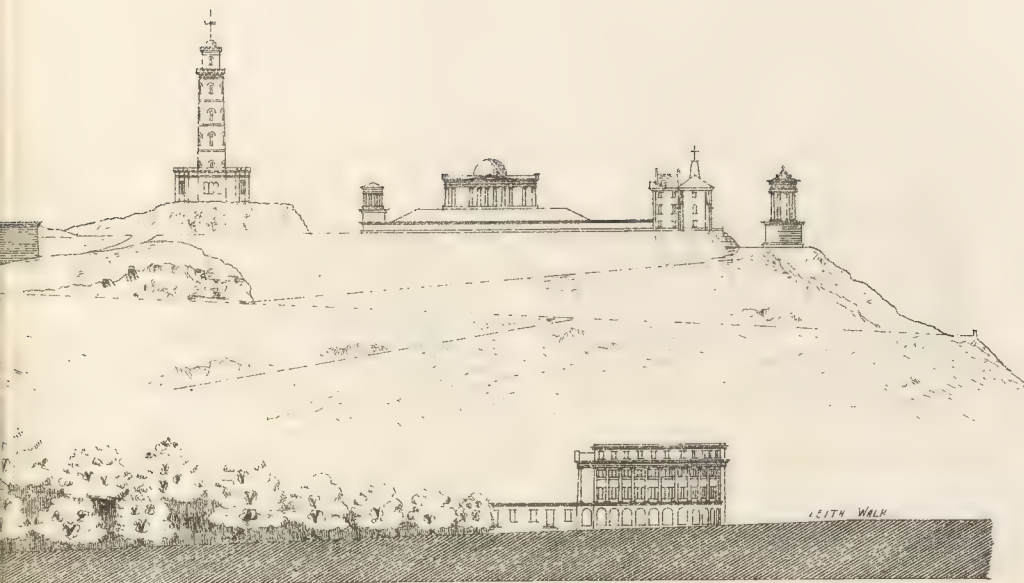






General view of the
proposed Building

DRAWING No. III.



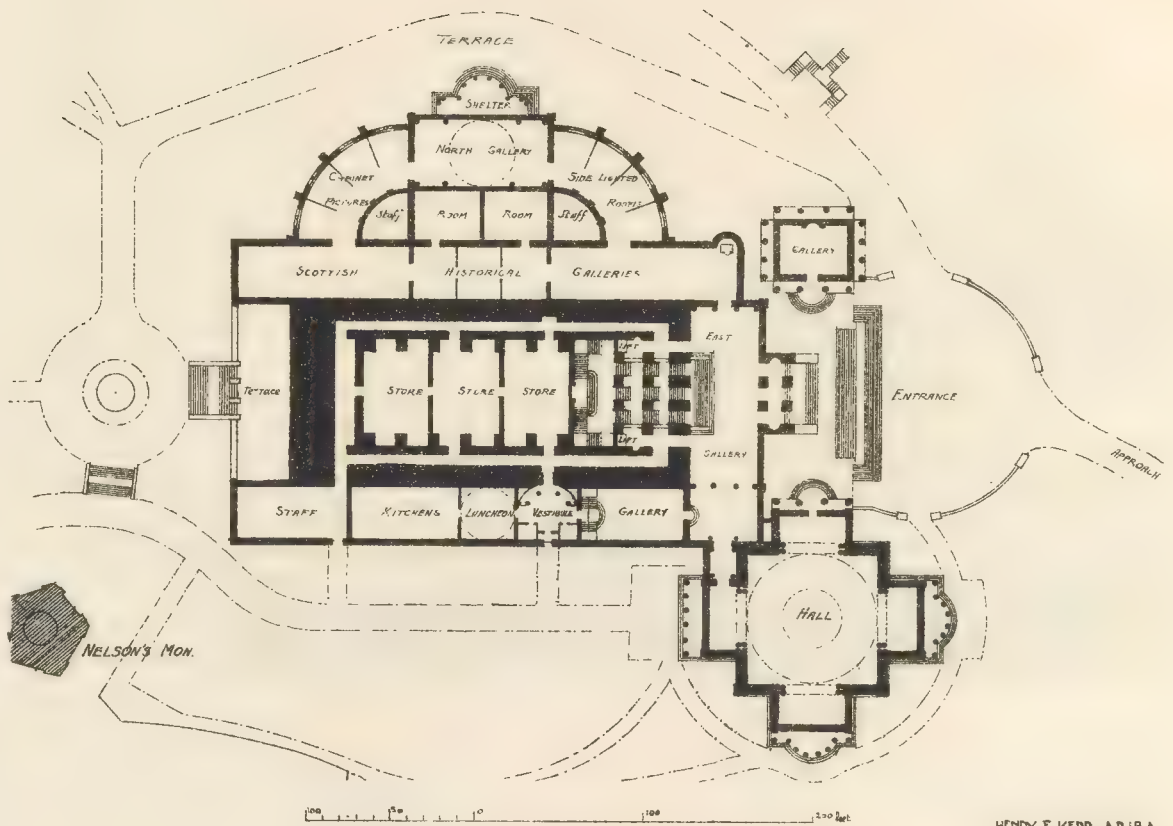
HENRY F. KERR AD. B. A.
62 MARQUESS STREET
EDINBURGH

Calton Hill and the
from the North.





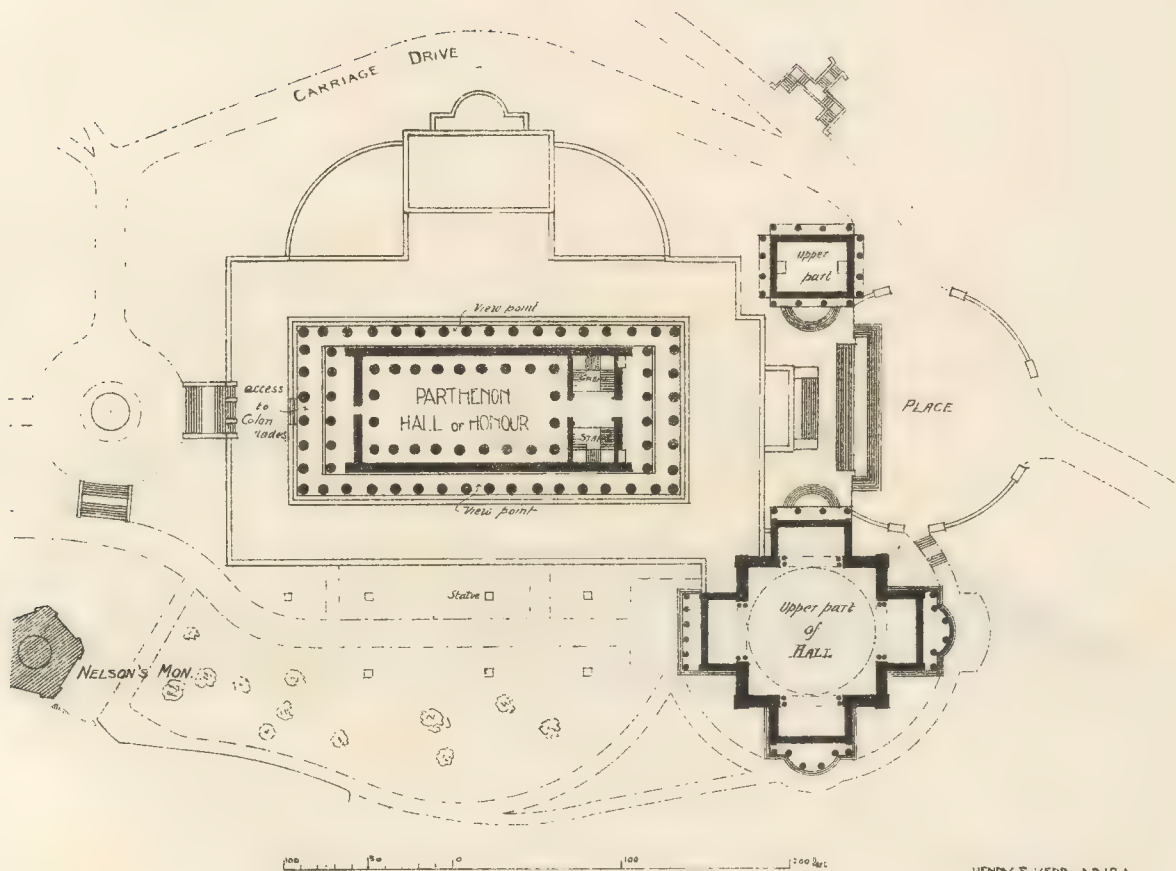
DRAWING No. IV.



HENRY F. KERR ARCHT
62 HAMOVER STREET
EDINBURGH

Plan of the Ground Floor of the
proposed National Galleries.

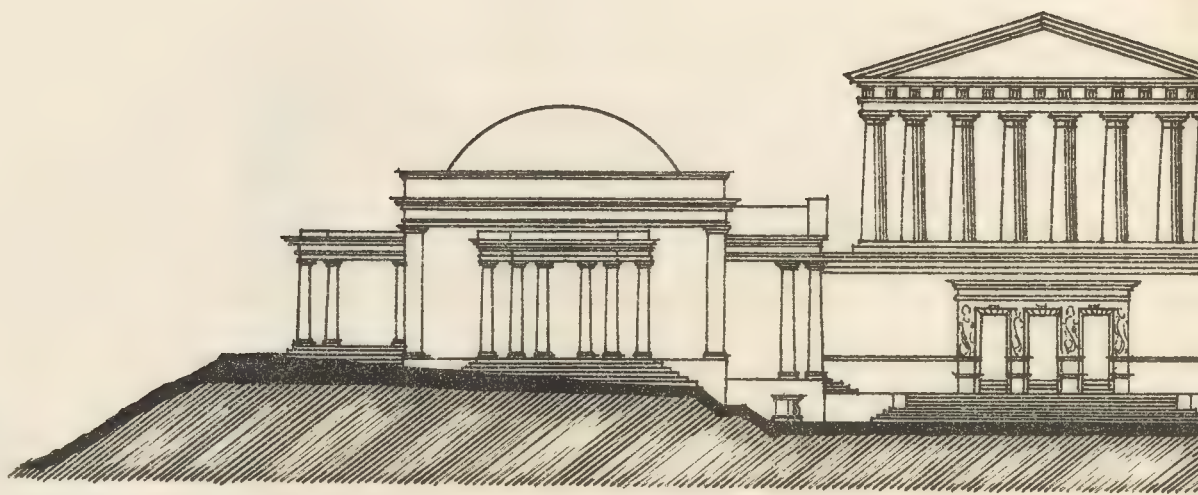
DRAWING No. V.



Plan of the Buildings on the level
of the floor of the Parthenon.

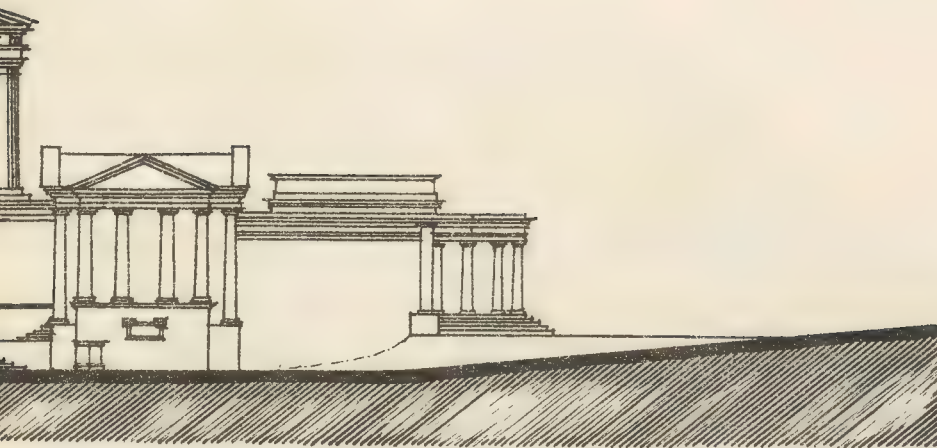






Elevation of the
from

DRAWING No. VI.



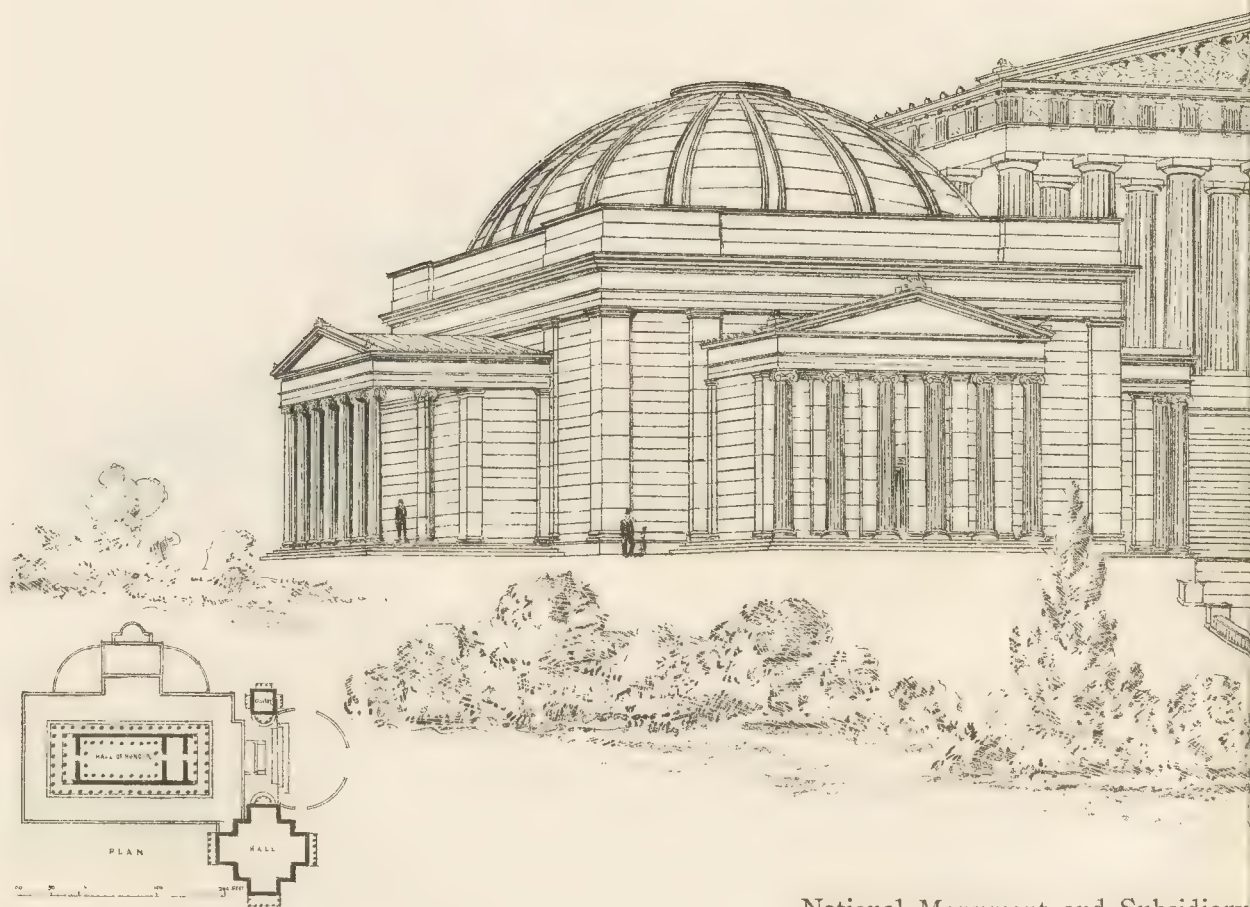
200 FEET

HENRY F. KERR ARCHT.
62 HAMOVER STREET
EDINBURGH

the proposed Buildings
to the East.

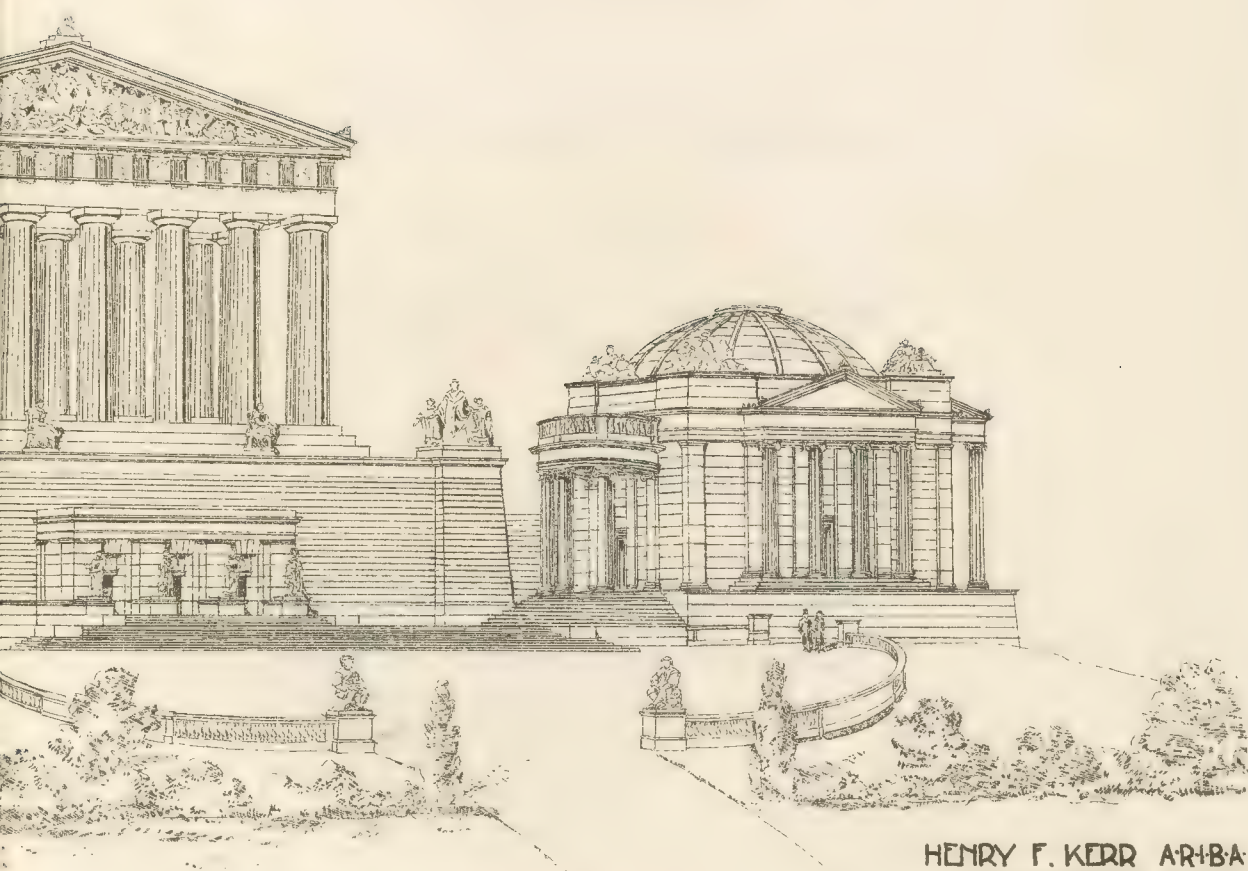






National Monument and Subsidiary
View from the

DRAWING No. VII.

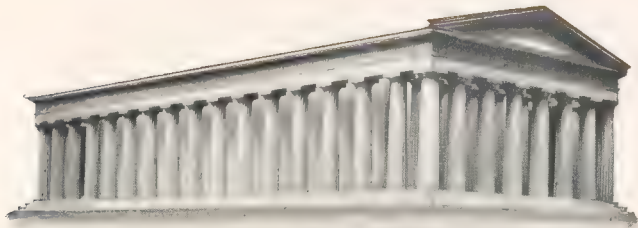


HENRY F. KERR A.R.B.A.
62 HAMOVER STREET
EDINBURGH

Buildings, Calton Hill, Edinburgh.
the South-East.

THE [illegible]





FROM SCLATER'S MODEL OF THE PARTHENON
(ROYAL SCOTTISH MUSEUM)

ORIGINAL SERIES OF DRAWINGS

BY

HENRY F. KERR, A.R.I.B.A.

ILLUSTRATIVE OF THE

PROPOSED COMPLETION OF THE NATIONAL MONUMENT
FOR THE SCOTTISH NATIONAL GALLERY

LIST

1. General Ground Plan of Calton Hill, showing proposed sites of National Gallery, Entrance Hall, and access by Electric Railway.
2. View of Calton Hill from the South, indicating elevations of proposed National Gallery, Entrance Hall, and access.
3. Ground Plan of proposed National Gallery ;
Upper Floor, with Great Hall, of proposed National Gallery.
4. South Elevation of completed Buildings ;
Section through Buildings, looking East.

EXPLANATORY NOTES

MR. KERR having kindly agreed, at Mr. Mitchell's request, to prepare some drawings illustrative of the Appeal to the Scottish People in favour of the completion of the National Monument on the Calton Hill for the Scottish National Gallery on the Model of the Parthenon, Mr. Mitchell has been saved the necessity of more than a few explanations.

1. Referring to note 9, at page 36 of the Appeal, for the internal dimensions of the cella or temple of Minerva in the Parthenon at Athens, the architect of the modern gallery to occupy its place in the reproduction on the Calton Hill may exercise a free hand in the internal arrangements of the proposed reproduction.

- (a) The interior is divided into a ground floor and a Great Hall above it. Setting apart the necessary space for the staircase at the east end and two lifts at the west end, there remains a rectangular area 120×64 feet which is divided into six rooms communicating with each other, and each measuring about 40×30 feet. The height of these rooms is 18 feet, and they are lit from the north and south sides, each room having three windows on one side. The sills of the windows being about 7 feet above floor level, the light will enter from above, and the space below the windows may be available for statuary if not for pictures.

Including only the dividing walls, the lineal hanging space for	FEET
pictures on the lower floor will be about	522

- (b) The Great Hall, measuring 120×64 feet, will be lit from the roof by windows of thick glass occupying most of the spaces between the principals of the roof. The height of the Hall is 27 feet at the sides and 35 feet in the middle. All the four walls will be available for pictures, and the lineal hanging space in the Great Hall will be about 341

(c) Additional space for the display of special pictures will be afforded by tripod stands, seven of which would afford further lineal hanging space to the extent of about 70

(d) The Entrance Hall and Corridor to the south-east of the main building, lit from the roof, will afford further lineal hanging space of about 400

TOTAL 1333

2. The whole lineal hanging space within the Galleries at the south end of the Mound is 1178

155

The proposed new National Gallery will thus have 155 feet more of lineal hanging space for pictures.

3. The Station of the Electric Railway beside the steps in Waterloo Place is only 300 yards from the Wellington Statue.

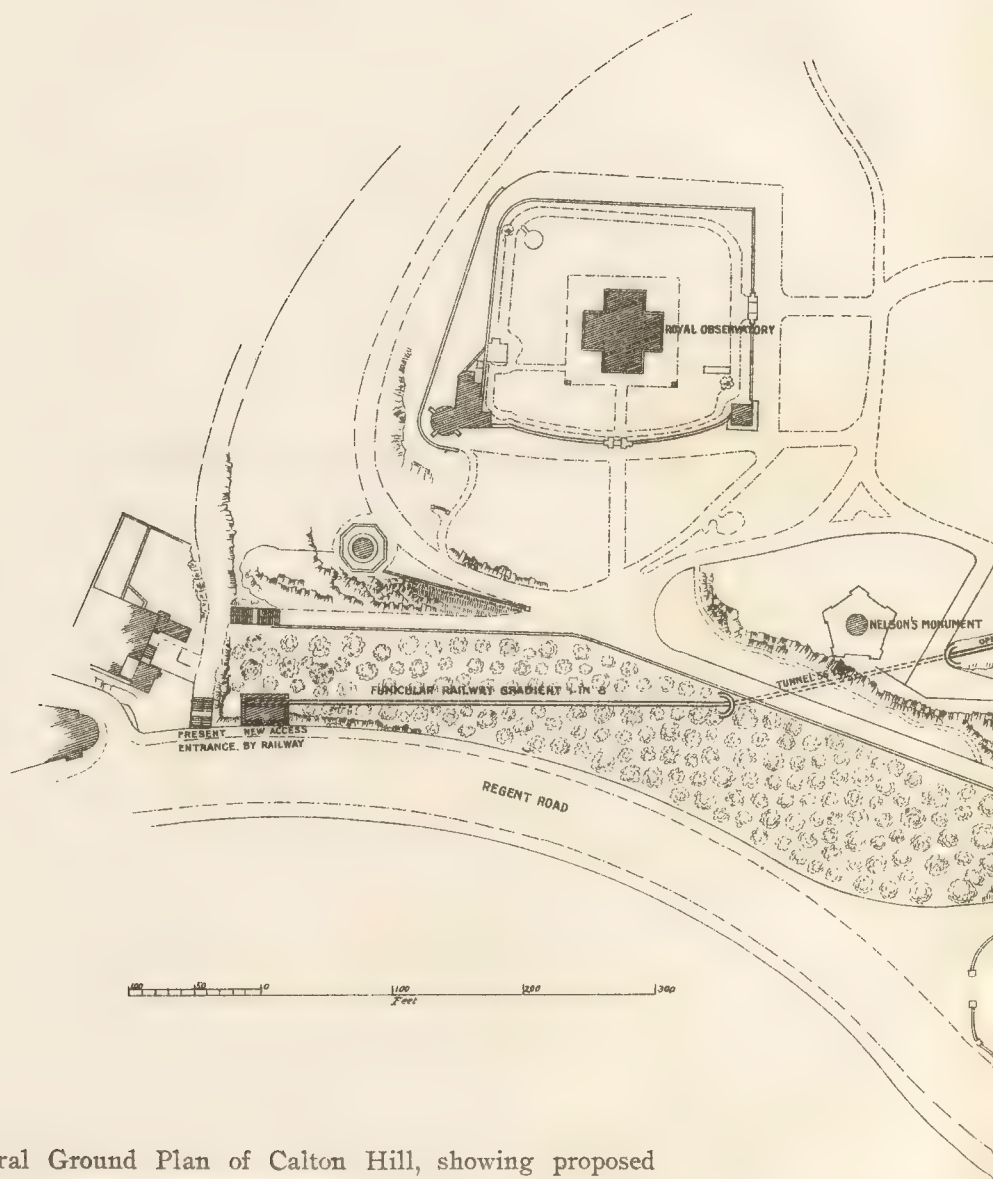
Access to the National Gallery and the Hill will be obtained by a single line of railway worked by under-contact electric power, which will terminate beside the Entrance Hall of the Gallery, passing through the trees and above the rock at a gradient of about 1 in 8 for a distance of about 250 yards. In order not to interrupt the roadway below the Nelson Monument the line will be tunnelled to the south-east of that monument for about 56 yards. The present access to the Hill will not be interfered with in any way.

W. M.

ORIGINAL SERIES OF DRAWINGS

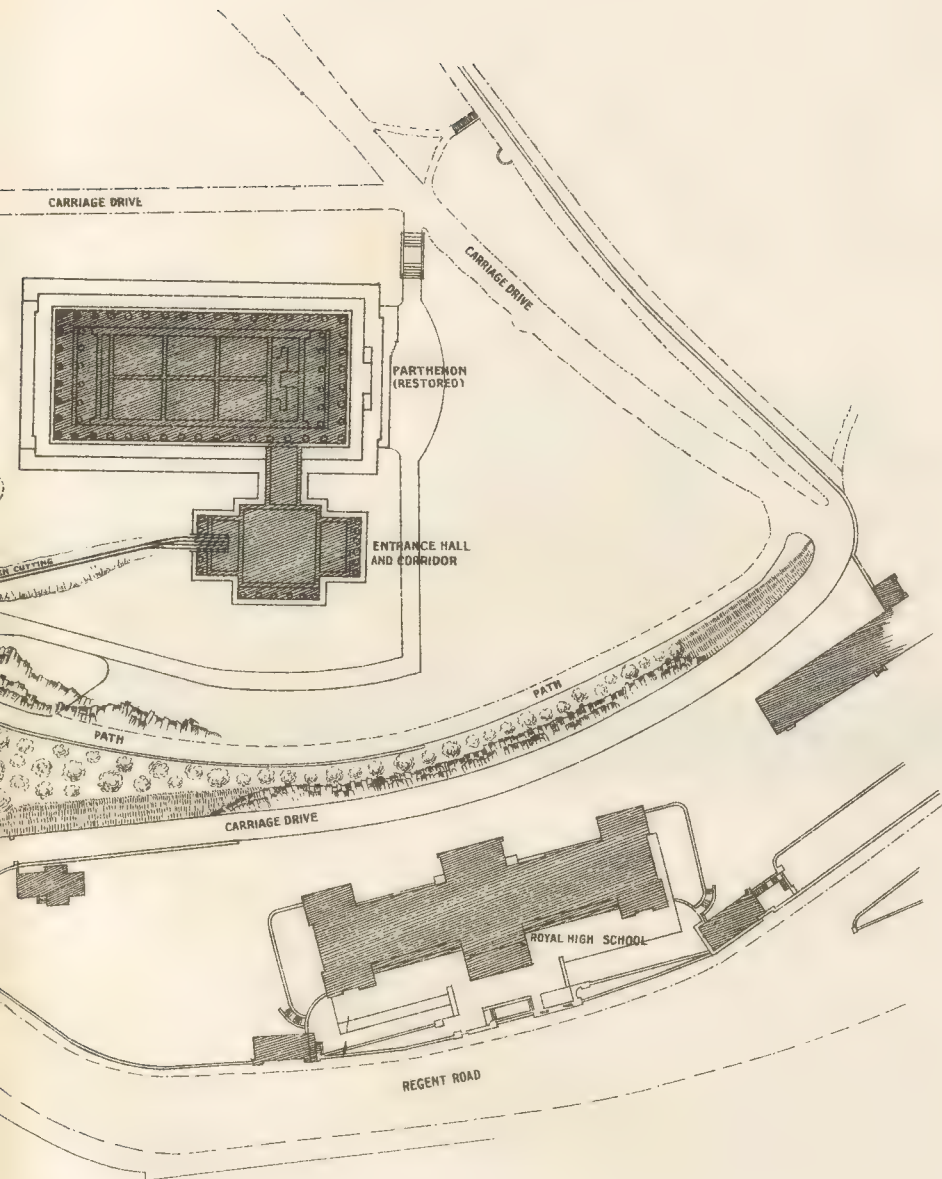
(See following pages)





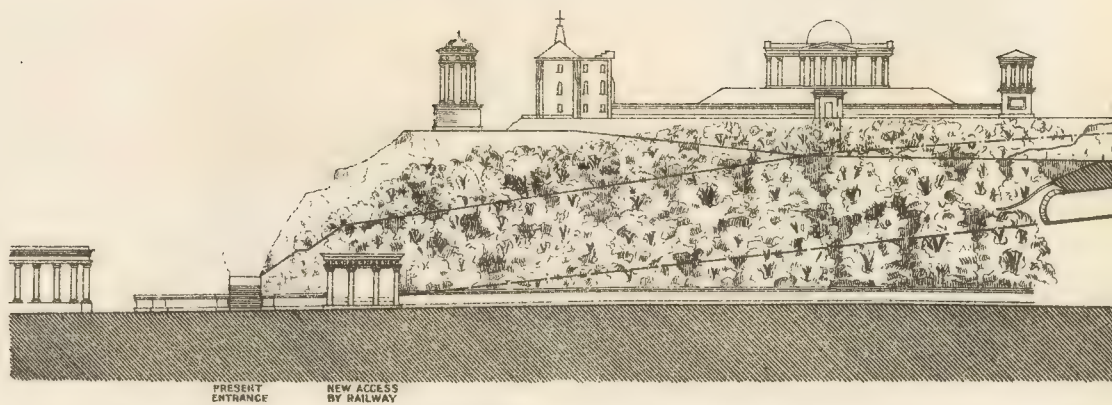
General Ground Plan of Calton Hill, showing proposed
sites of National Gallery, Entrance Hall,
and access by Electric Railway.

DRAWING No. I.



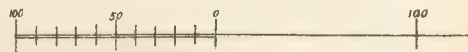






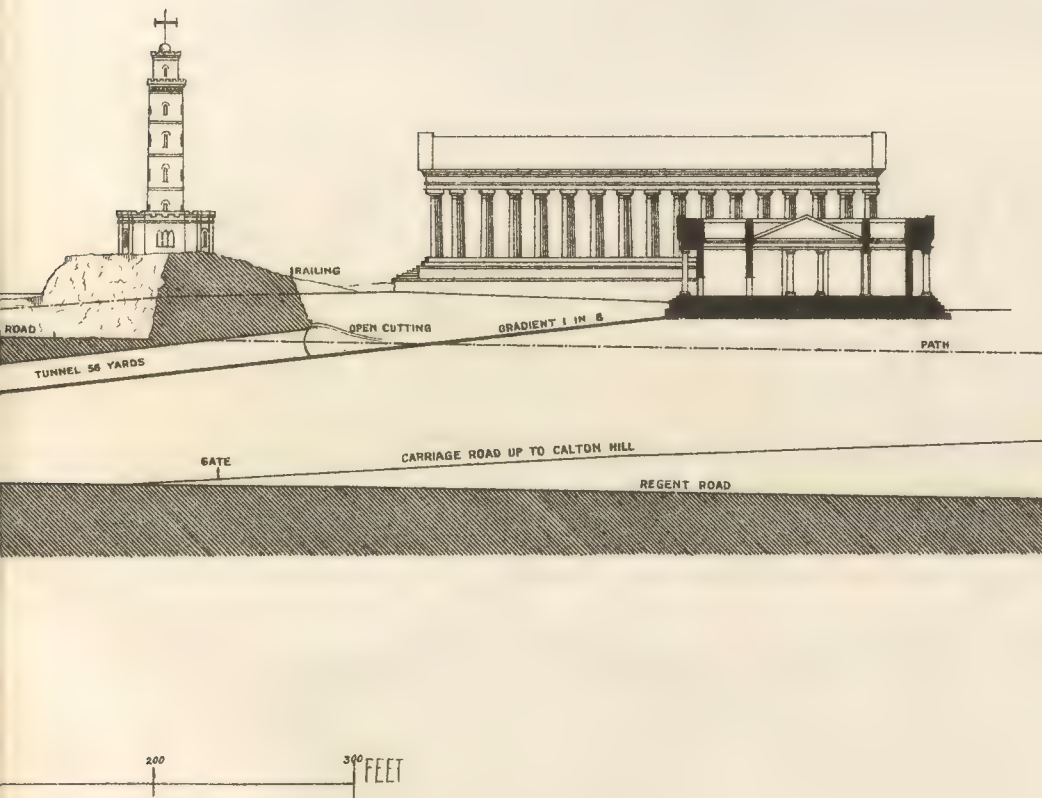
PRESENT
ENTRANCE

NEW ACCESS
BY RAILWAY



View of Calton Hill from the
proposed National Gallery E

DRAWING No. II.



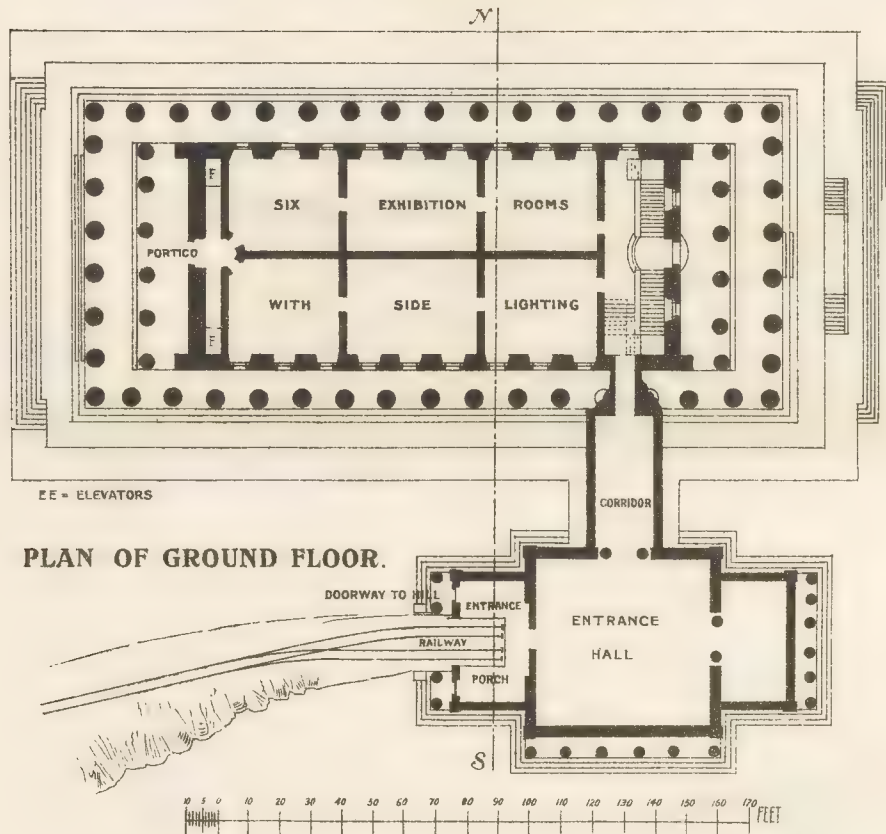
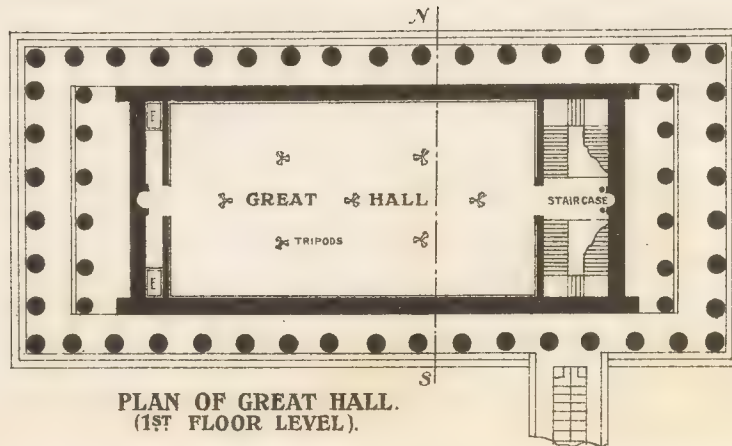
South, indicating elevations of
Entrance Hall and Access.

THE UNIVERSITY OF CHICAGO

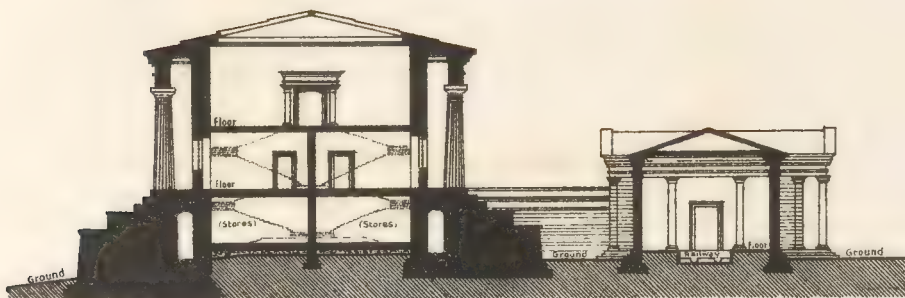


THE UNIVERSITY OF CHICAGO
LIBRARY
CHICAGO, ILL.

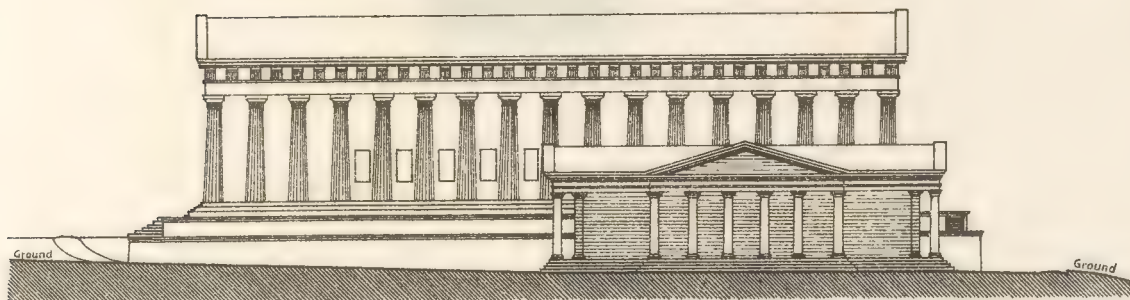




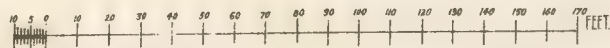
Ground Plan of proposed National Gallery.
Upper Floor, with Great Hall, of proposed National Gallery.



SECTION THRO. BUILDINGS
LOOKING EAST.



SOUTH ELEVATION.



South Elevation of completed Buildings.
Section through Buildings, looking East.





This Edition de Luxe is the work of Messrs. R. & R. Clark, Limited, Brandon Street, Edinburgh, who in its production have carried out the suggestions of Mr. Sydney Humphries of Blakebrook House, Kidderminster, as to its format, subject to certain modifications advised by them. The three-colour illustrations were engraved by Messrs. Carl Hentschel, Limited, of 182-184 Fleet Street, London, E.C., to the instructions and under the oversight of Messrs. Adam & Charles Black of No. 4 Soho Square, London, W.

The Plans are reproduced from Mr. Kerr's drawings by photo-lithography.











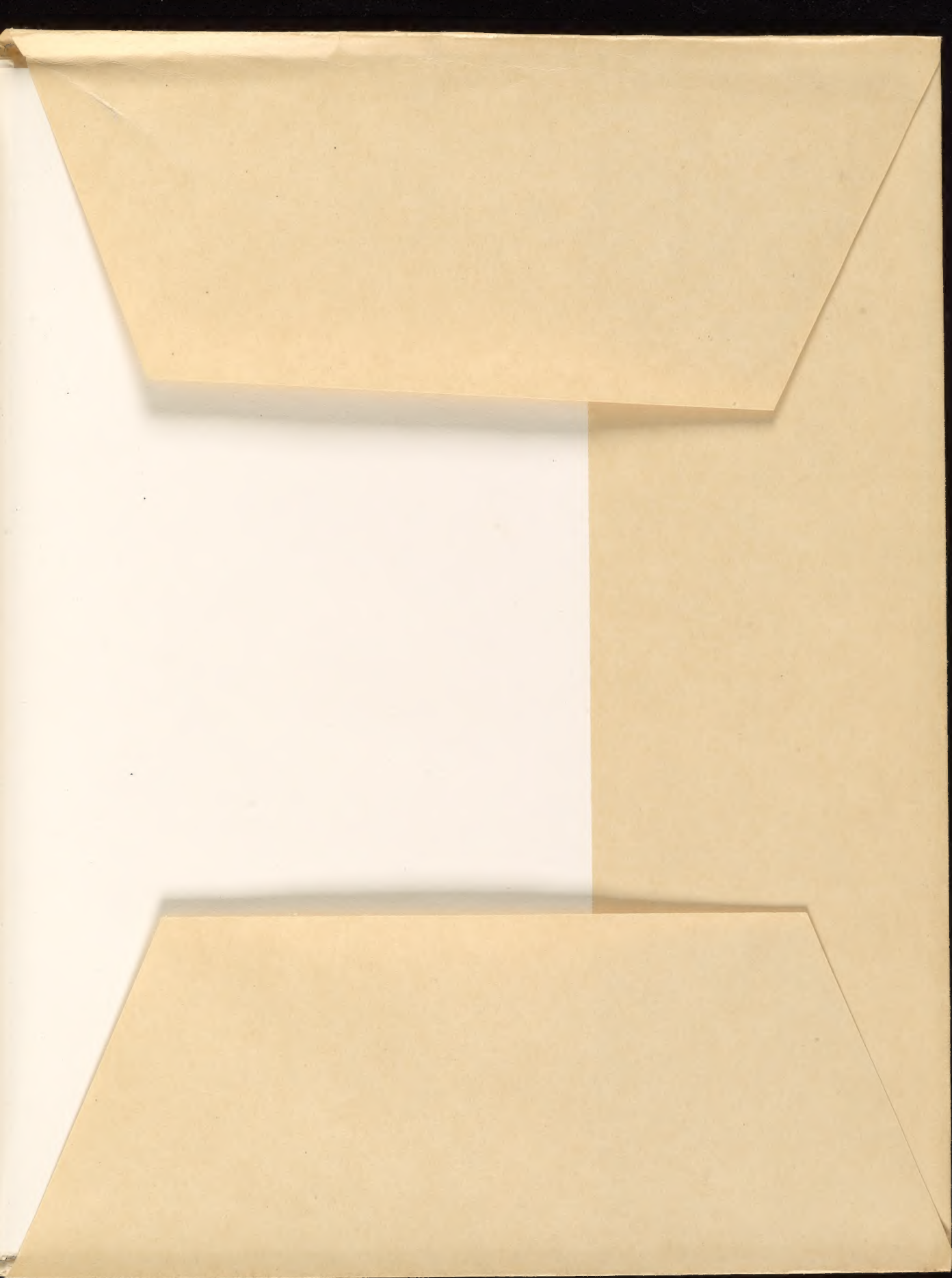
ROYAL ARMS OF SCOTLAND.





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